



# JAPAN'S ANCIENT ARMOUR





TOURIST LIBRARY: 31

# JAPAN'S ANCIENT ARMOUR



## TOURIST LIBRARY

### *Volumes Already Published*

- |  |  |
|--|--|
| 1. TEA CULT OF JAPAN                   | By Y. Hukukita, B. A.                              |
| 2. JAPANESE NOH PLAYS                  | By Prof. T. Nogami, D. Litt.                       |
| 3. SAKURA (Japanese Cherry)            | By M. Miyosi, D. Sc.                               |
| 4. JAPANESE GARDENS                    | By Prof. M. Tatui                                  |
| 5. HIROSIGE AND JAPANESE<br>LANDSCAPES | By Prof. Yone Noguti, D. Litt.                     |
| 6. JAPANESE DRAMA                      | By B. T. I.  |
| 7. JAPANESE ARCHITECTURE               | By Prof. H. Kisida, D. Sc.                         |
| 8. WHAT IS SINTO?                      | By Prof. G. Katō, D. Litt.                         |
| 9. CASTLES IN JAPAN                    | By Prof. S. Ōrui, D. Litt.<br>and Prof. M. Toba    |
| 10. HOT SPRINGS IN JAPAN               | By Prof. K. Huzinami, M. D.                        |
| 11. FLORAL ART OF JAPAN                | By Issōtei Nisikawa                                |
| 12. CHILDREN'S DAYS IN JAPAN           | By Z. T. Iwadō, M. A.                              |
| 13. KIMONO (Japanese Dress)            | By Ken-iti Kawakatu                                |
| 14. JAPANESE FOOD                      | By Prof. Kaneko Tezuka                             |
| 15. JAPANESE MUSIC                     | By Katumi Sunaga                                   |
| 16. ZYUDO (ZYUZYUTU)                   | By Prof. Zigorō Kanō                               |
| 17. FAMILY LIFE IN JAPAN               | By Syunkiti Akimoto                                |
| 18. SCENERY OF JAPAN                   | By T. Tamura, D. Sc.                               |
| 19. JAPANESE EDUCATION                 | By Prof. K. Yosida, D. Litt.<br>and Prof. T. Kaigo |
| 20. FLORAL CALENDER OF JAPAN           | By T. Makino, D. Sc.<br>and Genzirō Oka            |
| 21. JAPANESE BUDDHISM                  | By Prof. D. T. Suzuki, D. Litt.                    |
| 22. ODORI (Japanese Dance)             | By Kasyō Matida                                    |
| 23. KABUKI DRAMA                       | By Syūtarō Miyake                                  |
| 24. JAPANESE WOOD-BLOCK PRINTS         | By Prof. S. Huzikake, D. Litt.                     |
| 25. HISTORY OF JAPAN                   | By Prof. K. Nakamura, D. Litt.                     |
| 26. JAPANESE FOLK-TOYS                 | By Tekiho Nisizawa                                 |
| 27. JAPANESE GAME OF "GO"              | By Hukumensi Mihori                                |
| 28. JAPANESE COIFFURE                  | By R. Saitō, D. Litt.                              |
| 29. JAPANESE SCULPTURE                 | By Seiroku Noma                                    |
| 30. JAPANESE POSTAGE STAMPS            | By Yokiti Yamamoto                                 |
| 31. JAPAN'S ANCIENT ARMOUR             | By Hatirō Yamagami                                 |

### *Volumes in preparation*

- |   |                               |
|---|-------------------------------|
| ANGLING IN JAPAN                        | By Meizi Matuzaki             |
| JAPANESE PROVERBS                       | By Otoo Huzii, D. Litt.       |
| SUMO (Japanese Wrestling)               | By Kōzō Hikoyama              |
| AINU LIFE AND LEGENDS                   | By Kyōsuke Kindaiti, D. Litt. |
| HISTORY OF JAPANESE COMMU-<br>NICATIONS | By Baron Takaharu Mitui       |





Ōyoroi (great harness) presented to the Emperor of Manchoukuo

# JAPAN'S ANCIENT ARMOUR

BY  
Hatiro Yamagami



BOARD OF TOURIST INDUSTRY  
JAPANESE GOVERNMENT RAILWAYS



COPYRIGHT 1940

## EDITORIAL NOTE

It is a common desire among tourists to learn something of the culture of the countries they visit, as well as to see their beautiful scenery. To see is naturally easier than to learn, but flying visits merely for sightseeing furnish neither the time nor opportunity for more than a passing acquaintance with the culture of any foreign people. This is specially true of Japan and her people.

The Board of Tourist Industry recognizes both the obligation and the difficulty of providing foreign tourists with accurate information regarding the various phases of Japan's culture. It is, therefore, endeavouring to meet this obligation, as far as possible, by publishing this series of brochures.

The present series will, when completed, consist of more than a hundred volumes, each dealing with a different subject, but all co-ordinated. By studying the entire series, the foreign student of Japan will gain an adequate knowledge of the unique culture that has evolved in this country through the ages.

For those who wish to follow up these studies with a closer investigation of more erudite works, we sometimes append bibliographies, which we can recommend as authoritative guides for study.

BOARD OF TOURIST INDUSTRY,  
JAPANESE GOVERNMENT RAILWAYS.



## NOTE

The Japanese Government has adopted a new system of spelling for certain Romanized Japanese syllable sounds. Though the spelling has been modified, the pronunciation remains the same. The modified spelling is given below with the old phonetic spelling in brackets:

si (shi)		
ti (chi)	tu (tsu)	
hu (fu)		
zi (ji)		
sya (sha)	syu (shu)	syo (sho)
tya (cha)	tyu (chu)	tyo (cho)
zya (ja)	zyu (ju)	zyo (jo)

Naturally, the change has caused the spelling of certain familiar names of places and things to be altered, for instance:

<i>Old Spelling</i>	<i>New Spelling</i>
<u>Shinto</u> shrine	<u>Sinto</u> shrine
<u>Chion-in</u> Temple	<u>Tion-in</u> Temple
<u>Mt. Fuji</u>	<u>Mt. Huzi</u>
<u>Chanoyu</u>	<u>Tyanoyu</u>
<u>Chōsen</u>	<u>Tyōsen</u>
<u>Jūjutsu</u>	<u>Zyūzyutu</u>
<u>Jinrikisha</u>	<u>Zinrikisya</u>

## CONTENTS

	Page
I. Brief History of Japanese Armour...	9
1. Ancient Period ...	9
2. Nara and Heian Periods ...	13
3. Kamakura Period ...	22
4. Muromati Period ...	37
5. Azuti-Momoyama Period ...	40
6. Edo Period ...	48
II. Characteristics of Japanese Armour ...	54
1. Geographical Factors ...	54
2. Historical Factors ...	55
3. Racial Factors ...	55
III. Construction of Japanese Armour ...	58
1. Kozane ...	58
2. Odosige ...	60
3. Kanagumawari ...	63
4. Kanamono ...	63
5. Kawadokoro ...	64
6. Odokoro ...	65
7. Iezi ...	65
8. Itadokoro ...	65
9. Kusari ...	66



IV. Armour-making and Armour-makers ...	Page ... 67
Appendices	

1. Guide for Tourists: Where Good Armour May Be Seen ...	... 71
2. Glossary ...	... 79

## I BRIEF HISTORY OF JAPANESE ARMOUR

Since ancient days there has never been a country that did not have war. As all countries had wars, they all had armour. Particularly in Japan, where the military families long held administrative power and the definite culture of warriors known as Busidō firmly existed, armour that was a part of military equipment played an important rôle.

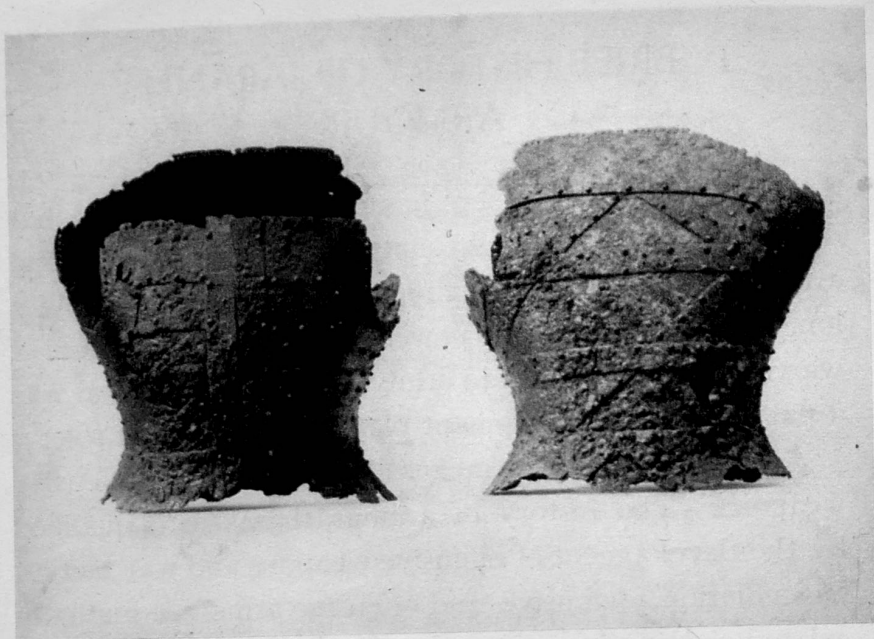
Armour is of course a means of defense against offensive weapons. The history of armour, therefore, is qualified by the development of offensive weapons and war tactics. In evolution, defensive and offensive arms are mutually related as the advance of the one necessarily improved the other.

### I. Ancient Period ( -710 A.D.)

Japanese armour has existed since prehistoric days. Armour, called Kawara in olden times, was indispensable just as shields were for defense against Iwatubute (pebbles) thrown by the enemy from a distance or against spears which were then called Hoko. The term Kawara is found in the *Koziki* ("Record of Ancient Matters") and the *Nihonsyoki* (often abbreviated to *Nihongi*, a history of Japan in the Chinese language), the oldest Japanese history written in the 8th century.

As to the form and construction of the earliest Japanese armour, it is difficult to give any concrete description, but a fairly well developed armour seems to have been





Excavated plate armour, Imperial Household Museum  
(7th cent.)

made to go around the body and meet in front like a kimono. Examples of such armour are found among plated armour excavated from ancient tombs about 1,300 years old.

Such a stiff armour that fits the body closely is most suitable for fighting, striking and wielding a sword or a spear while the fighter is on foot. This kind we call Itayoroi (plate armour) from its construction. It is believed to have been used at the time when the power of the Yamato Imperial government founded by the Emperor Zinmu (711-585 B.C.) was gradually expanding.

But during the period from the 5th to the 7th century when the influence of the Yamato Imperial government crossed the sea to the Korean Peninsula, horses were imported into Japan from the Asiatic Continent, and at the same time the continental way of fighting on horseback



Excavated helmets, Imperial Household Museum (left: gold-plated copper, right: iron. 7th cent.)

was introduced into Japan. Naturally the continental type of armour was adopted. (It is true that almost the same kind of armour as that of the continent, existed in Japan before this time. This continental type of armour, however, was not in common use until horses began to be imported from the continent). Horseback battles were mainly conducted by bow and arrow fighting, and for this form of campaign a new type of armour, more free and flexible, was designed. For instance, in place of large iron plates used in the former days in making armour, small metal plates or leather boards, cut oblong, were fastened together by leather thongs or plaited braid through small holes bored in them. In putting together those small scales they were first overlapped side by side lengthwise into wide lames, and then those lames were laced together





Armoured Haniwa (clay images), Wada Collection (7th cent.)

vertically. In the later Heian Period (about 1,200 A.D.) these small scales were called Sane (scales) or Kozane (small scales), and such armour is accordingly called Sane-yoroi (scale armour).

The preserved armour of this type is classified into the excavated and the non-excavated. The oldest suit of armour preserved today which was not excavated is the Sane-yoroi of the Nara Period (710-794), now kept at the Syōsō-in, Nara, as a treasure of the Imperial Household. Armour of periods earlier than this are all excavated relics.

## 2. Nara and Heian Periods (710-1185)

After the Korean Expedition of the Empress Zingū (170-269), Japanese armour received influence from the continent as above explained. But from the end of the Asuka Period (592-710), the arms and war tactics of the T'ang Dynasty of China began to be imported. This tendency was not only seen in armour but also in all phases of Japanese civilization. But in absorbing the continental civilization the Japanese of that period adapted it to their peculiar manner of living, and by thus stimulating their native gifts they developed to a higher degree what they had obtained from the continent.

Japan's armour followed the same process of progress as that taken by her civilization. In the middle of the Heian Period or 10th century when people began definitely to entertain racial sentiments and to reflect them in various forms of culture, Japanese armour absorbed the continental type and an entirely new Japanese type came



into being.

It was at about this time that the military class rose to oppose the nobles who had been the guiding influence of the country. Warriors lived in rural districts, and with their military power they gradually extended their influence to surrounding districts. It was natural that fighting should occur among warriors and so their arms were improved. Japanese swords were forged and bows and arrows made, which were much stronger than those in the past. The development of offensive weapons did not leave armour unchanged. The first requirement of armour was to be strong and fit for practical use. Another notable point was that it must be beautiful, at least for the old Japanese. It was particularly so later, in the Kamakura Period (1185-1392), when the ideal of Busidō became definitely crystallized. But already in this period, the life of warriors was guided not only by moral principles but also by a sensitiveness to beauty. They had to win in battles above everything else, and therefore they respected military strength. Yet the æsthetic side of their character was in harmony with their military life, though to some it might sound contradictory. Therein lie the characteristics of Busidō. The warriors' love of beautiful things and arts was not sentimental or epicurean, but was an important factor through which they cultivated their personality and purified their life. This thought is reflected in the armour and arms of the period.

How then was the armour of this period made? As materials for armour, small boards or scales of cow-hide were mostly used, and also in some important parts, small iron plates or scales called Tetuzane (iron scales) were laced

together and used. All these were painted with shining black lacquer. The plaited silk braid or chamois leather thongs, lacing together the small scales, were dyed various colours with vegetable dyes obtained from flowers, plants and roots. Furthermore, gold- or silver-plated copper scales were added for practical and ornamental purposes. Thus in the Heian (794-1185) and later periods there appeared suits of armour which were really works of art.

In this period, fighting on horseback with bows and arrows was most common. Therefore military families were called Yumiya-no-ie (families of bows and arrows), and Busi, or warriors, were often named Yumitori (bowmen). In the tales of wars and battles, the strength of a force was expressed in terms of the number of horsemen.

The armour of this period can be classified into the two kinds of Ōyoroi (great harness) and Haramaki (simple corselet). Ōyoroi was used by generals and others on horseback, but Haramaki was generally for the foot-soldiers.

The first notable point in the construction of Ōyoroi is that there are attached at both shoulders flexible lames of scales spreading downward, which are not seen in the armour of other countries. They are called Sode (shoulder protectors). As horsemen used both hands for shooting arrows and could not hold shields at the same time, the Sode developed as a substitute for shields to stop the enemy's arrows and sword-blows. It is attached to the body of the armour by four plaited cords, in a clever way to enable it to move backward and forward.

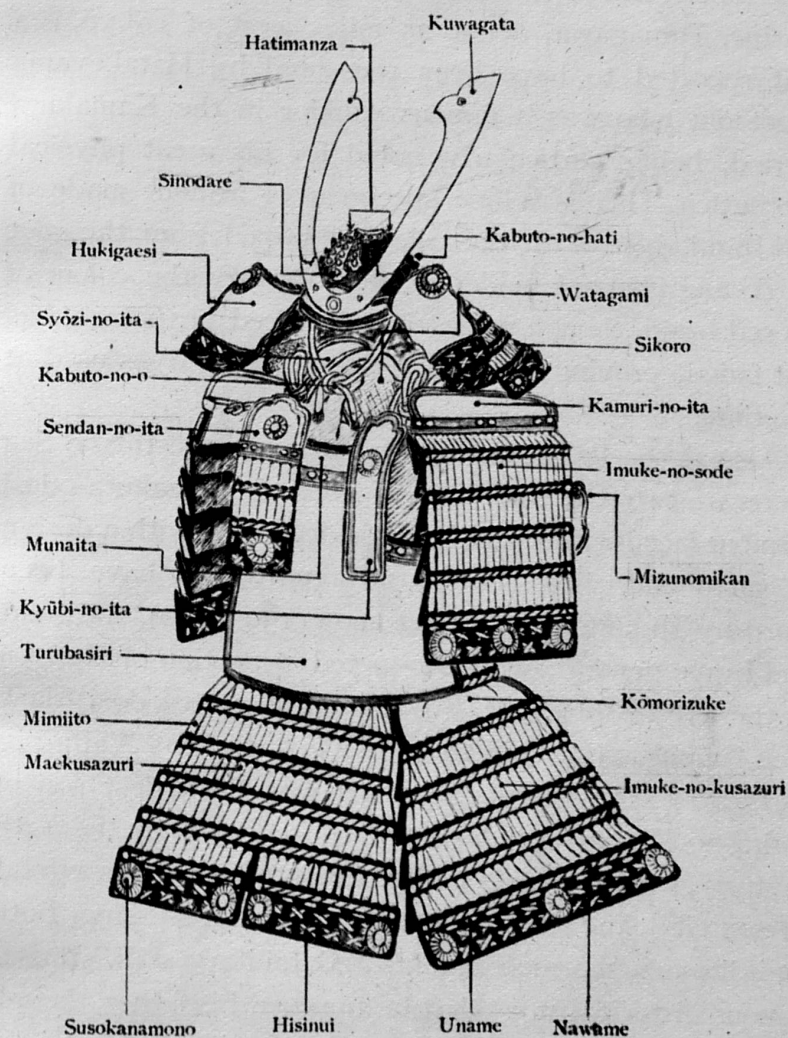
The shoulder protector is about one foot and four inches



long, and one foot and two inches wide. It is much larger than those of later periods, and therefore is called Ōsode (big shoulder protectors). In the later Kamakura Period (14th century), the fighting method changed from arrow-shooting to close-range fighting with swords and spears. The shoulder protectors were consequently changed and there appeared Hirosode (wide shoulder protectors) or Tubosode (long shoulder protectors) of smaller size. Then, in the Azuchi-Momoyama Period (1568-1600), war tactics changed again, and the shoulder protectors became much smaller.

For handling bows and arrows it was necessary to make the part covering the breast as narrow as possible, so as to allow the free movement of the arms, and to cover the gap between the breast-plate and arms there were placed plates of different shapes at the right and left ends of the breast-plate. The front of the body was covered with one piece of stencilled leather. Also, to make the armour more comfortable for use on horseback, the body was made wider at the bottom to allow free movement of the legs. The skirt section of the armour was thus divided into four sections. The divided parts are called Kusazuri (tassets). Further, to enable the riders to turn their heads upwards, the back portion of the armour came to be specially constructed. That is to say, various improvements were made on the armour to make it more convenient and easy for all movements necessary in fighting.

Ōyoroi made before the 16th century and still preserved number only sixty, including fragments. Particularly few are those of the later Heian Period and the early Kamakura Period (12th century), when Ōyoroi was at the height



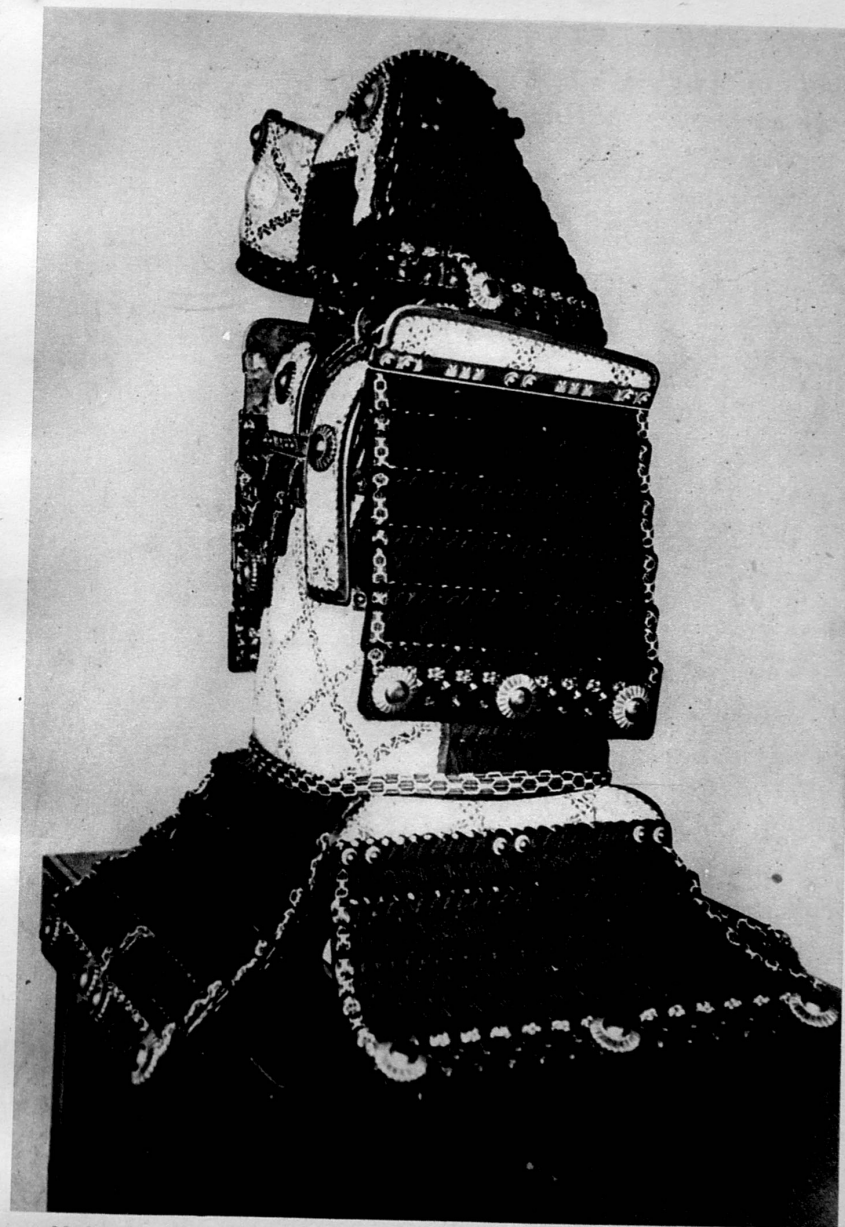
Names of the parts of Ōyoroi (see Glossary p. 76)



of its development. Examples of this are to be found in the Metropolitan Museum of Art in New York City. One relic of this period which is kept at the Mitake-zinsya Shrine, Tamagawa, about 25 miles west of Tōkyō, is a suit reported to have been presented by Hatakeyama Sigetada, who was a famous warrior in the Kamakura Period, being particularly noted for his great physical strength. This is a fine specimen of armour made of red braid dyed with the colour obtained from the root of Akane (Bengal madder). Even today the colour of its red braid, though made eight hundred years ago, has not faded, proving the superior quality of dyes used at the time.

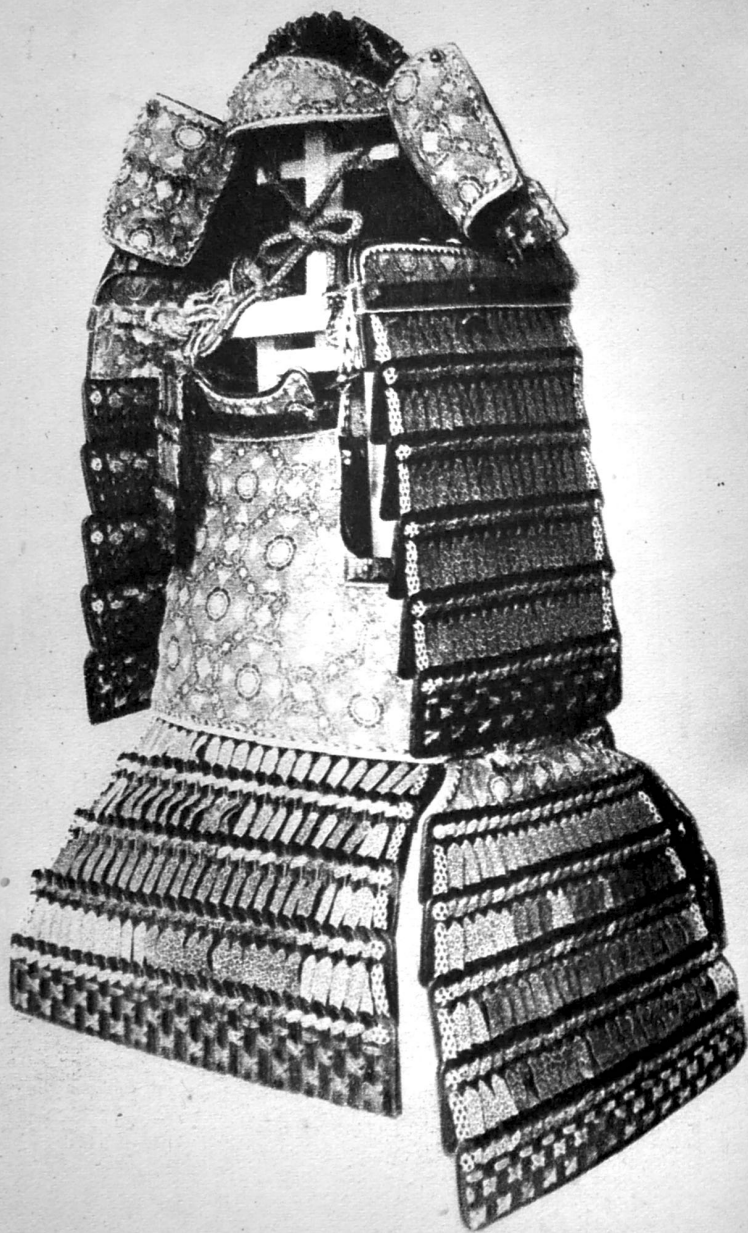
Also at the Itukusima-zinsya Shrine in the Inland Sea there are two Ōyoroi. One of them is Kozakura-odosi (armour laced with leather thongs decorated with a design of small cherry-blossoms) and reported to have been worn by Minamoto-no-Tametomo (1139-1170), the great and brave general, who conquered a portion of Kyūsyū at the age of thirteen! Another is Kon-ito-odosi (dark blue lacing) and is said to have been used by Taira-no-Sigemori (1138-1179). Sigemori was the eldest son of Taira-no-Kiyomori, who ruled the country in the 12th century as Dazyōdaizin (prime minister), and was a great personality and an exemplary Busi, possessing both high literary accomplishments and military skill. It is a famous historical story that he opposed his father, though prime minister, accusing him of entertaining unpatriotic thoughts.

A suit of armour slightly older than those mentioned above is preserved at the Sugata-zinsya Shrine, near

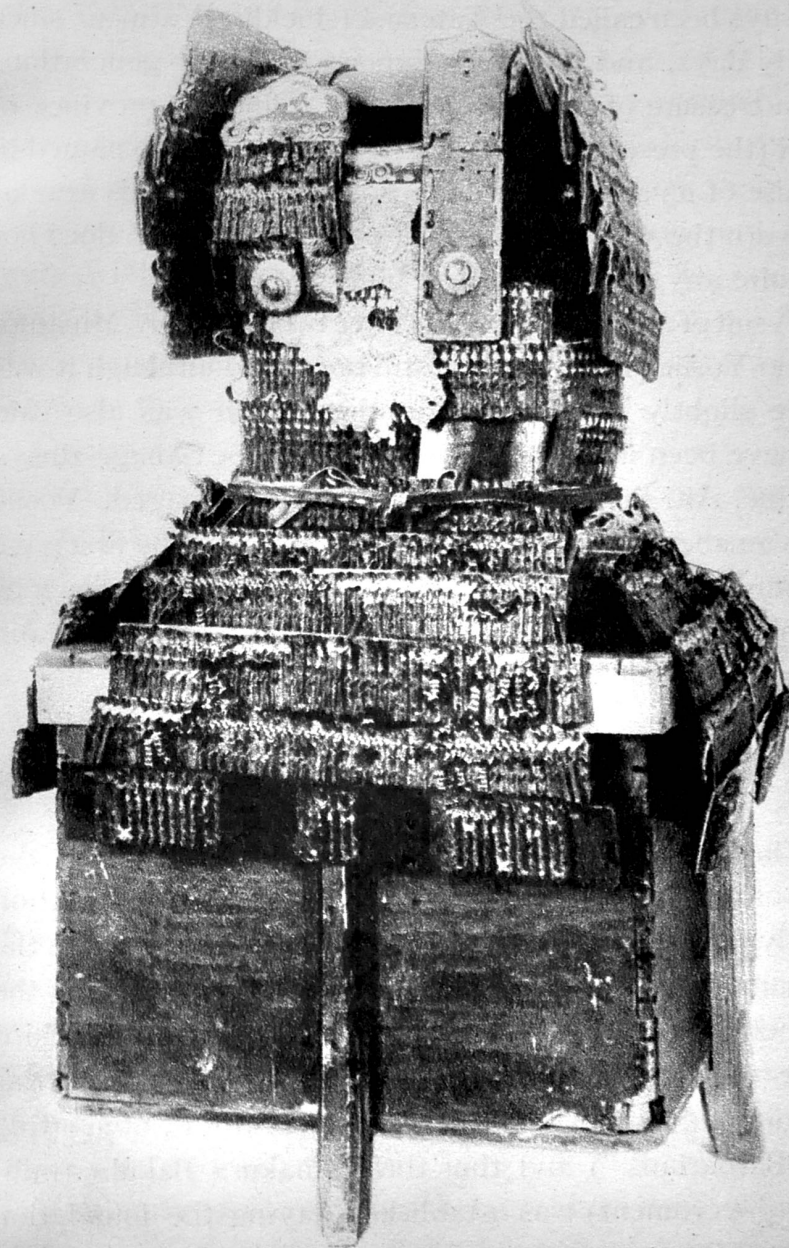


Modern imitation of the Aka-ito-odosi Ōyoroi, said to have been worn by Hatakeyama-Sigetada, Mitake-zinsya Shrine (12th cent.)





Kozakura-odosi Ōyoroi, said to have been worn by Minamoto-no Tametomo, Itkusima-zinsya Shrine (12th cent.)



Kasidori-odosi Ōyoroi, said to have been worn by Minamoto-no-Yosiie, Sanage-zinsya Shrine (11th cent.)



Enzan Station on the Tyūō Railway Line. This has always been called the Tatenasi (shieldless) armour since early days, and has been famous for many generations as a treasure of the Takeda family ruling the province of Kai (the present Yamanashi Prefecture). It is so named in praise of its strength. That is to say, when this armour is worn the warrior is so well protected that he does not require any shield to protect himself.

A suit of armour reported to have been worn by Minamoto-no-Yoshiie (1041-1108) is still preserved although it was once slightly burnt. Yet another which was also said to have been used by Yoshiie is kept at the Sanage-zinsya Shrine, Aichi Prefecture, but it is greatly damaged. Yoshiie was an ancestor of Minamoto-no-Yoritomo, who first gave military administration to the country. He is known as a warrior who was a master both in military tactics and literary accomplishments.

### 3. Kamakura Period (1185-1392)

The Bushi class that increased its influence towards the end of the Heian Period (794-1185) established its position firmly in the Kamakura Period. The rivalry between the Minamoto and Taira clans raged fiercely during the former period, but finally the Minamoto won. In the third year of Kenkyū, or 1192, Minamoto-no-Yoritomo was appointed Seiitaisyōgun ("Great General for Subjugating the Barbarians") and thus the Kamakura Bakufu (military government) was established, laying the foundation of the military rule that continued nearly seven hundred years. The Minamoto family came to ruin after a rule

of twenty-eight years, and the Hōzō family took its place and continued the system of military administration.

The Kamakura Period was in a word a period of martial spirit. The warriors of the period, who faithfully followed the spirit of Bushidō, were honest and sturdy; they valued the morality of loyalty and filial piety, and the principle of relation between superiors and inferiors, and were willing to sacrifice even their life for the sake of justice. Therefore, it was natural that armour, one of the necessary requirements of warriors, made notable developments in the period.

Ōyoroi (great harness) that came from the previous period became more and more elaborate towards the end of the Kamakura Period. Two outstanding pieces of this type of armour are now preserved, one at the Kasuga-zinsya Shrine, Nara, and the Aka-ito-odosi (red lacing) at the Kusibiki Hatiman-gū Shrine at Hatinohe City, Aomori Prefecture.

Both are characterized by skilfully and elegantly made metal work. The body part of the Kasuga-zinsya specimen is decorated with a design of bamboo and sparrows, and the shoulder protectors (Sode) are of bamboo and a tiger. The body of the Kusibiki Hatiman-gū armour carries a design of chrysanthemum blossoms, and its shoulder protectors, that of Masegiku (hedge chrysanthemum) and clouds. One notable feature of these suits of armour is that on the fore part of their Kabuto (helmets) are placed Kuwagata or antlers, projecting from both sides of the peak.

Kuwagata (antlers) came to be widely used at about this time, but is not seen much in the relics of earlier periods. Yet the oldest specimen of antlers now preserved



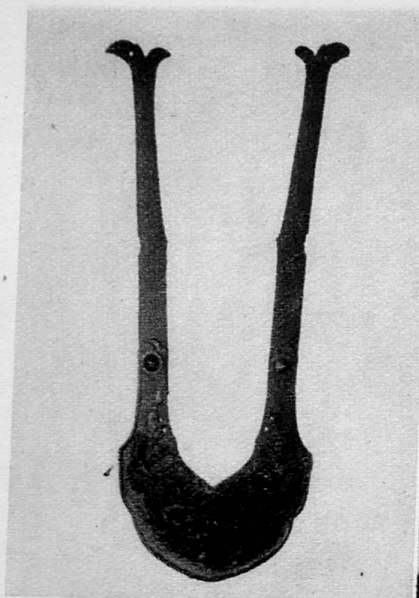


Aka-ito-odosi Ōyoroi, Kasuga-zinsya Shrine (14th cent.)



Aka-ito-odosi Ōyoroi, Kusibiki Hatiman-gū Shrine (14th cent.)





Kuwagata, Seisui-zi Temple  
(11th cent.)



A shoulder protector of the Kasuga-  
zinsya Shrine Ōyoroi (p. 24)

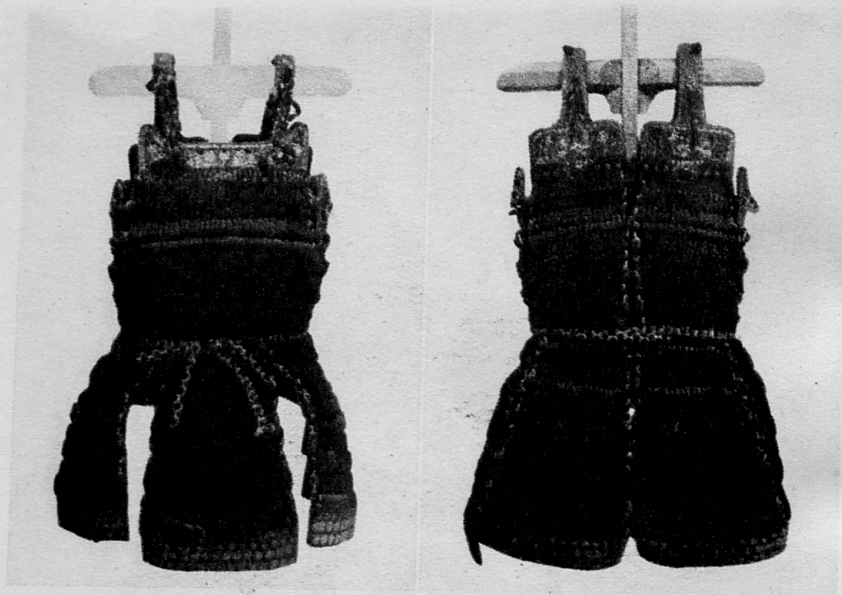
is said to be of a much earlier date. It is the Kuwagata kept at the Seisui-zi Temple, Nagano Prefecture and said to have been presented by Seiitaisyōgun (Great General) Sakanoue-no-Tamuramaro (757-810), a great warrior in the early years of the Heian Period (794-1185). But it is now thought that this is of a later period. The Kuwagata are old-fashioned iron antlers and have a design of dragons and clouds inlaid in gold.

The origin of Kuwagata is believed to have been an attempt to imitate a deer's antlers. The old form of Kuwagata has a very wide base, so that the whole shape looks like the Kuwa (hoe) of Japanese farmers, and thus the name originated, it is believed. The shape of Kuwagata changed from one age to another but in almost all cases, it was made of copper and generally gold-plated.



Kurokawa-odosi Dōmaru, worn by Kusunoki-Masasige, Kasuga-zinsya  
Shrine (14th cent.)





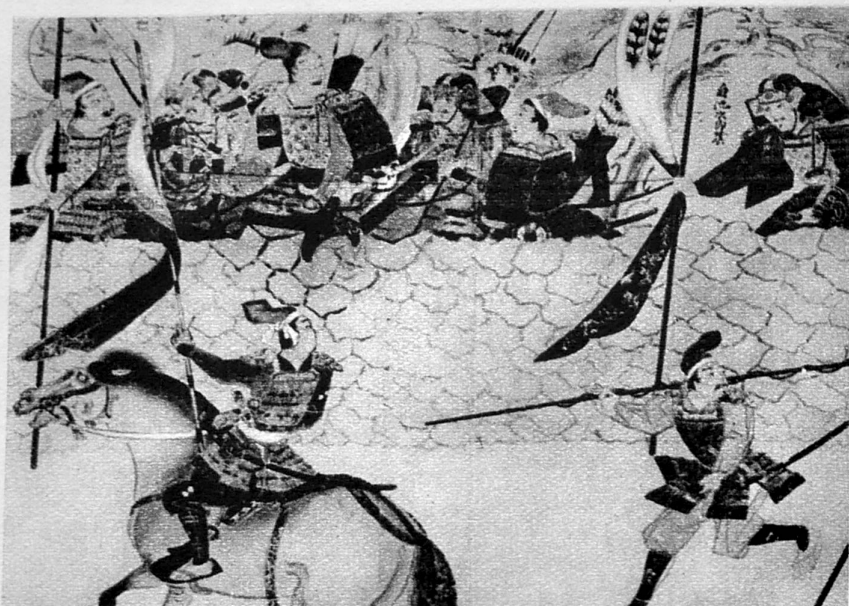
Iroiro-odosi Haramaki, Uesugi-zinsya Shrine (left: the front, right: the back. 15th cent.)

It has already been explained that the scale armour of the Heian Period was divided into Ōyoroi (great harness) and Haramaki (simple corselet), and that Ōyoroi was worn by generals and other mounted warriors and Haramaki mainly by foot-soldiers. This Haramaki came to be divided again into two kinds as time went on. One is called Uwa-haramaki (literally, "upper belly armour": corselet), and was worn by the foot-soldier as it was in the previous period. Its special features are that it is joined at the right side as Ōyoroi is, that the Kusazuri (tassets) is divided into eight sections to enable the wearer to move freely and that on the shoulders are placed large leaf-shaped iron plates in place of the former shoulder protectors. The other kind is very simple in construction, and is worn under regular armour or under house dress for pro-



Haraate, Yamagami Collection (18-9th cent.)





From the picture of the "Mongolian Invasion". Japanese officer on the right wears Ōyoroi, the two

tection at home. It only served to protect the body and sides of the wearer. As the former kind was called Uwa-haramaki ("upper belly armour"), this type was named Sita-haramaki (literally, "under belly armour": under-mail). Further, since this period Sita-haramaki came to be called Haraate (belly-guard) and Uwa-haramaki, Dōmaru (corselet). Dōmaru then came to be used by officers and soldiers in general, with helmets and shoulder protectors that always formed parts of Ōyoroi.

The Kurokawa-odosi (black leather lacing) preserved at the Kasuga-zinsya Shrine, Nara, to which it was presented by Kusunoki-Masasige (1294-1336), a famous patriot and strategist, is a representative specimen of the Dōmaru of this period.

Japan was confronted with an unparalleled crisis in the

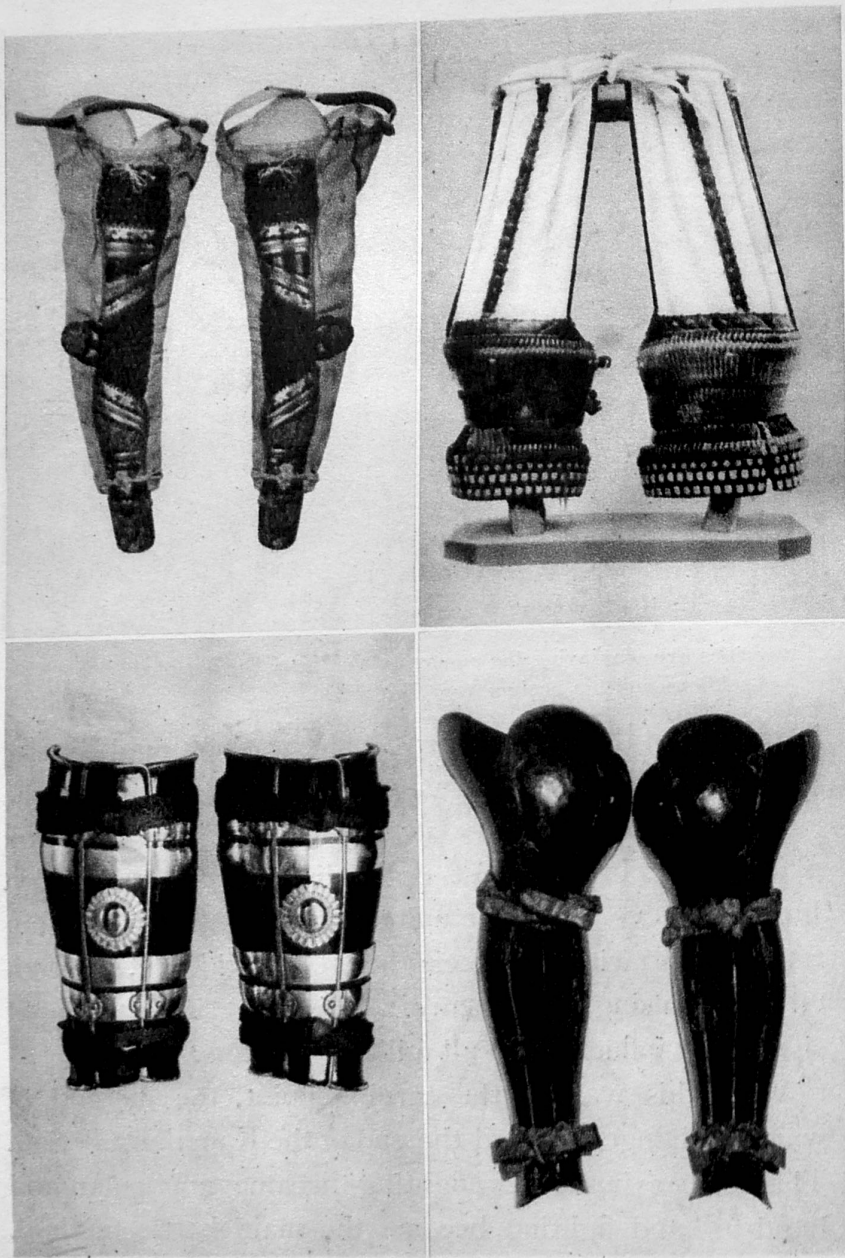


warriors are waylaying the enemy by the fort. The mounted foot-soldiers and the ensign wear Haramaki.

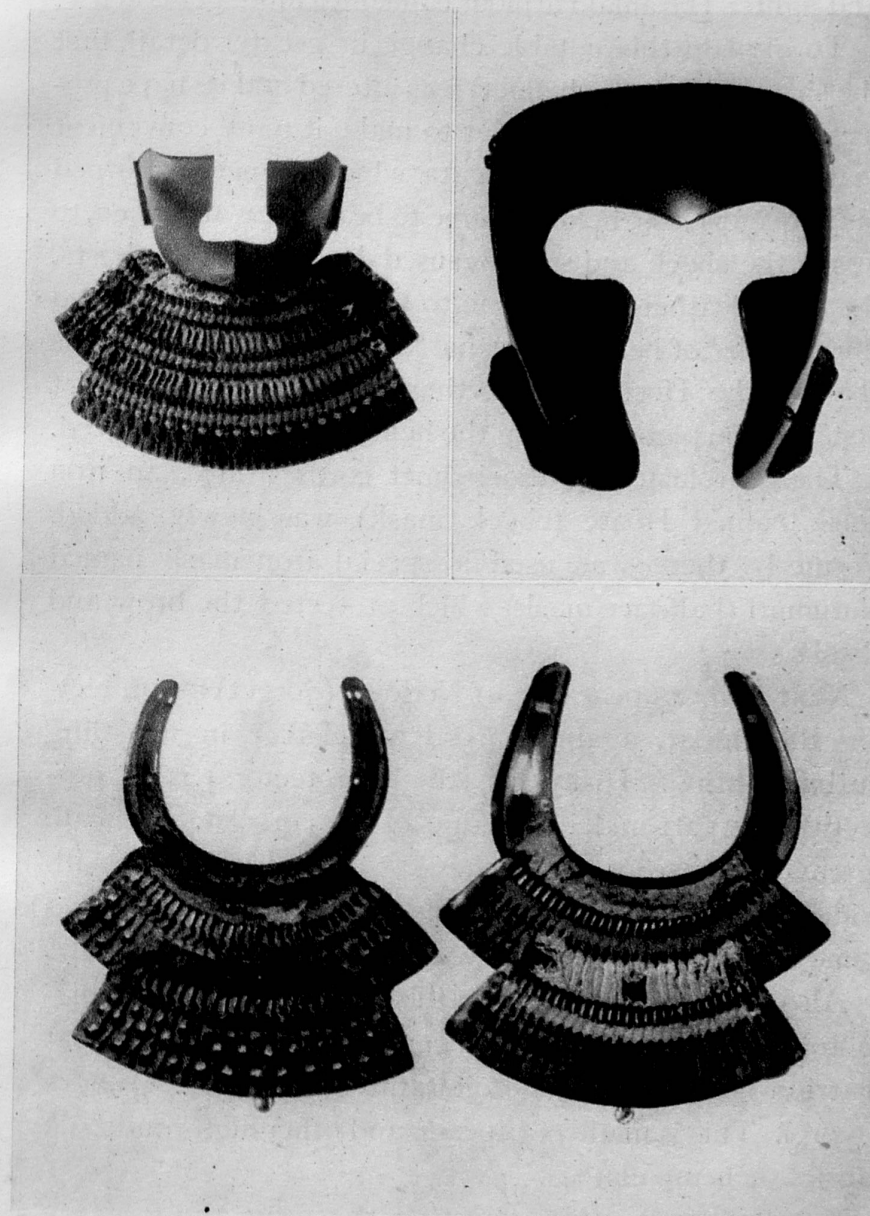
latter half of the 13th century. The great Mongol Empire that had conquered the major portion of Asia and the eastern section of Europe invaded Japan. Fighting took place twice in the west coast district of the country. Japan, however, with the united efforts of the whole country, and also with the special help of Providence, succeeded in repulsing the enemy. This experience brought significant influences in all military matters.

With this war as the turning point, the method of warfare changed toward the end of the Kamakura Period. The former horseback fighting became unpopular and hand-to-hand fighting became the main battle method. The new tendency was to engage in close fighting with swords and spears instead of using bows and arrows. Thus the former heavy Ōyoroi armour fell into disuse





Upper Kote, Kasuga-zinsya Shrine (14th cent.): Hizayoroi, Ōyamazumi-zinsya Shrine (15th cent.) Below Suneate, modern imitation of the 13th century one: Ōtateage-suneate, modern imitation of the 19th century one.



Upper Hōate, Kasuga-zinsya Shrine (15th cent.): Hatumuri, Yamagami Collection (11-14th cent.) Below Nodowa, Hinomisaki-zinsya Shrine (14-15th cent.)



and lighter Haramaki armour came into more general use.

To explain this notable change in greater detail, first the shape of Kabuto (helmet) was altered and its nape protector (Sikoro) was made flat to make it more convenient in using swords, and Kuwagata which formerly adorned only the generals' helmets came to be used by all. Then, to lessen the shock and sound caused by blows on helmets, the inner leather lining came to be loosely fastened, and thus the size of helmets became larger. As a result of this change, the Hosi or projecting head of the rivet that fastened the plates forming the helmet bowl was removed.

Then for fastening the helmet cords firmly, an iron mask named Hōate (cheek mask) was newly added. Formerly there was used a special iron mask named Hatumuri (half-face mask) which protected the brow and cheeks.

Next is the appearance of Nodowa (gorget) for protecting the throat, against sword attacks or in wrestling during fighting. Hizayoroi (thigh protectors) is for protecting the part under the edge of the corselet. Suneate (greaves) for protecting the leg became larger with widened upper parts, as the use of Naginata (halberd) became more common. Such was called Ōtateage-suneate.

Also, in the days of the brilliant battles of the Minamoto and Taira families (12th century), generals and great warriors began to wear Yoroihitatare (armour dress) under Ōyoroi. This is made of brocade and other high-grade silk fabrics or hemp cloths.

Kote (sleeves) is for protecting the wrist and forearm, but was formerly used on the left wrist only because of the use of bows, displaying the right wrist and forearm to



A full armoured warrior of the Muromachi Period

danger. But from this period it came to be used on both wrists.

The footwear for warriors was fur shoes made of seal or bear-skin in the days of horseback fighting. But in the later Kamakura Period, even generals wore straw sandals and sometimes common soldiers went to battle barefooted.



Modern imitation of fur shoes (*turanuki*)  
used in the 12-3th century

#### 4. Muromati Period (1392-1568)

At one time in the Muromati Period, the ruling power was held by the Asikaga family, and the whole country fell into chaos because of the luxurious habits and presumptuous conduct of the ruling family, heavy taxation for relieving financial difficulty, and general maladministration. The Ōnin incident at Kyōto led to a nationwide disturbance that continued for more than one hundred years. In such a period of rivalry and confusion, the manufacture of armour naturally became very active.

One outstanding feature of this period is the rise of a class of famous armour-makers. As one example the Ōyoroï (great harness) presented by Ōuti-Yositaka to the Itukusima-zinsya Shrine may be mentioned. Ōuti-Yositaka was the feudal lord ruling over the seven provinces of the Tyūgoku District, and also very wealthy, as he had engaged in trade with China. The year of the presentation was the 11th year of Tenmon or 1542, and it is engraved in the helmet that the maker of this Ōyoroï is Haruta-Mitunobu of Nara.

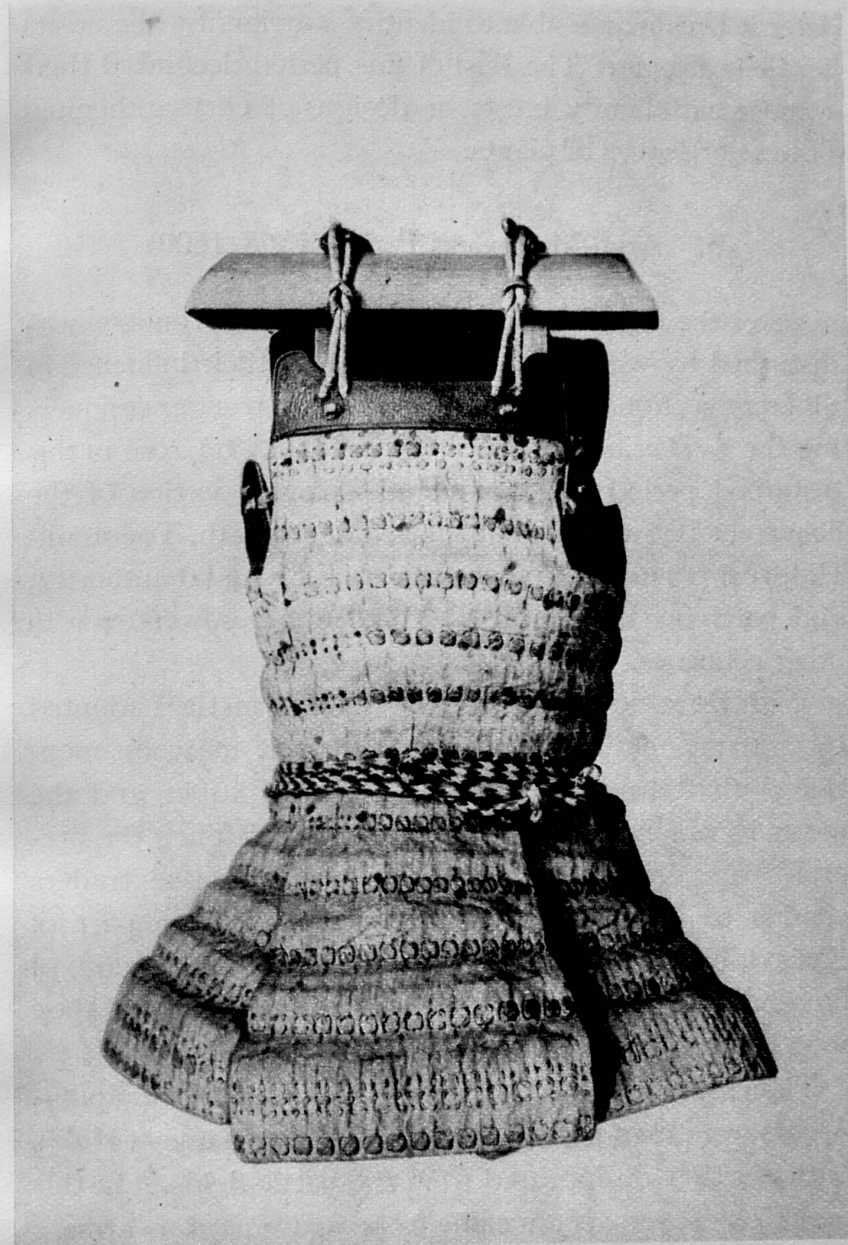
The name of Myōtin, famous as the name of an armour-making family, is recorded as that of the maker of horse-bits in an authentic document of 1512. Thus it is believed that it was much later that the Myōtin family turned to armour-making.

Also following this period, the use of family crests on armour became popular. It was from the Kamakura Period (1185-1392) that warriors used family crests, and





Kurokawa-odosi Wataaka Ōyoroi, presented by Ōuti-Yositaka  
to the Hukusima-zinsya Shrine



Kawazutumi Haramaki (all leather covered)  
Yūsyū-kan

later it became possible to identify warriors by the crests on their armour. The Busi of this period decorated their armour with family crests or designs of chrysanthemum flowers or leaves of plants.

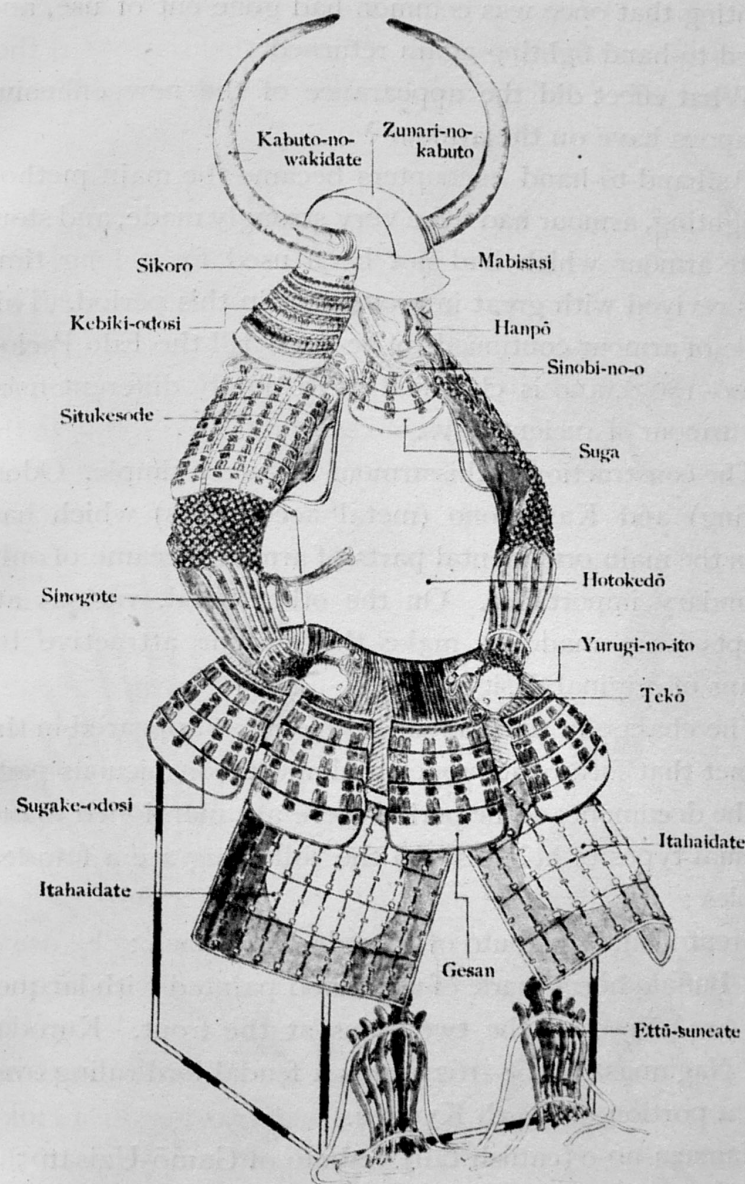
## 5. Azuchi-Momoyama Period (1568-1600)

After the fall of the Asikaga family, the country was disturbed by various families extending their influence in different sections of the country and the stronger conquering the weaker. Oda-Nobunaga (1534-1581) rose in this disturbed period and conquered a major portion of the country. But upon Nobunaga's violent death, Toyotomi-Hideyoshi (1536-1598) succeeded him to feudal authority, and pacifying the country, extended his power even to other countries.

With these developments, the fighting method adopted by warriors naturally changed. First it must be mentioned that the scale of battles became larger and the forces in war campaigns increased in size. Then the firearms were introduced into Japan. Portuguese traders coming to Tanegashima Island in the southern part of Kyūshū in 1543 first brought guns to Japan. The use of firearms rapidly spread throughout the country and they soon became essential weapons in battles.

Then spears (Yari) appeared as offensive weapons. Spears were used in ancient times under the name of Hoko, but later they disappeared from the battle-fields. In this period, however, spears came to be again used as arms.

Such changes in arms were very closely related to the change of fighting methods. As already stated, horseback



Names of the parts of Tōsei-gusoku (modern armour)



fighting that once was common had gone out of use, and hand-to-hand fighting again returned.

What effect did the appearance of the new offensive weapons have on the armour ?

As hand-to-hand encounters became the main method of fighting, armour had to be very strongly made, and stout plate armour which had not been used for a long time was revived with great improvement in this period. This style of armour continued to be used till the Edo Period (1600-1867), and is classified as distinctly different from the armour of ancient days.

The construction of this armour was very simple. Odosi (lacing) and Kanamono (metal accessories) which had been the main ornamental parts of armour became of only secondary importance. On the other hand, various attempts were made to make the armour attractive by means of original designs.

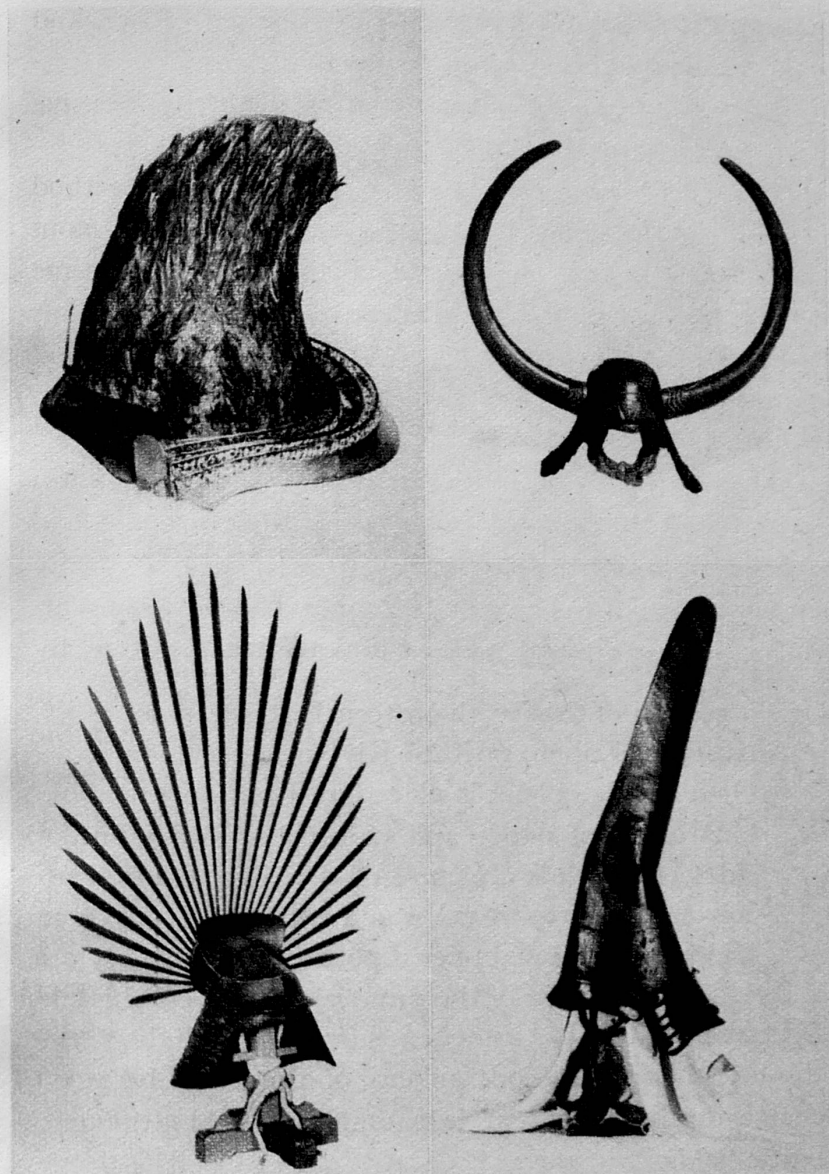
The change in the armour's design first appeared in the helmet that formed its upper and most conspicuous part. In the documents of the period there are mentioned many unusual types of helmets and the following are a few examples :

Great Buffalo Kabuto of Kuroda-Nagamasa :

Buffalo horns made of wood and painted with lacquer are placed on the two sides at the front. Kuroda-Nagamasa (1568-1623) was a feudal lord ruling over a portion of North Kyūsyū.

Namazu-no-o (catfish tail) Kabuto of Gamō-Uzisato :

The helmet is made flat and long, in the shape of the tail of Namazu (catfish). Gamō-Uzisato (1556-1605) was a retainer of Toyotomi-Hideyoshi, and ruled



(Unusual helmets) Upper Bird's feather Kabuto: Great horn Kabuto  
Below Toyotomi-Hideyoshi's Kabuto: Naga-ebosi Kabuto (The former two belong to the Yamagami Collection, the third to the Yūsyū-kan, the last to the Tokugawa Art Museum)



Zunari-no-kabuto, Yamagami Collection (17th cent.)

a portion of the North-eastern District.

Naga-ebosi Kabuto of Katō-Kiyomasa :

On a simple helmet is placed an Ebosi (court noble's hat) made of paper and painted in silver, on both sides of which is a picture of the rising sun. Katō-Kiyomasa (1559-1611) was a retainer of Toyotomi-Hideyoshi and ruled over a portion of Kyūsyū.

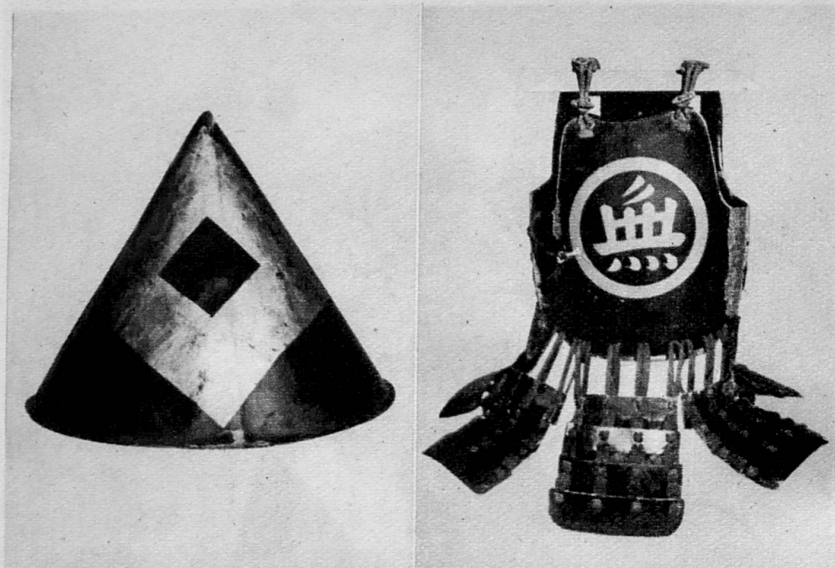
The second feature of the armour of this period is their lightness, and they are even surprisingly lighter than those of the Edo Period, an era of peace. This was of course due to the great advantage of light armour on battle-fields.

Even the extraordinary helmets mentioned above had very crude crowns. Then those worn by officers and soldiers in general were most coarsely made ; if their



Full armoured wooden statue of Date-Masamune, a mediaeval feudal lord, Zuigan-ji Temple, Sendai (16-7th cent.)



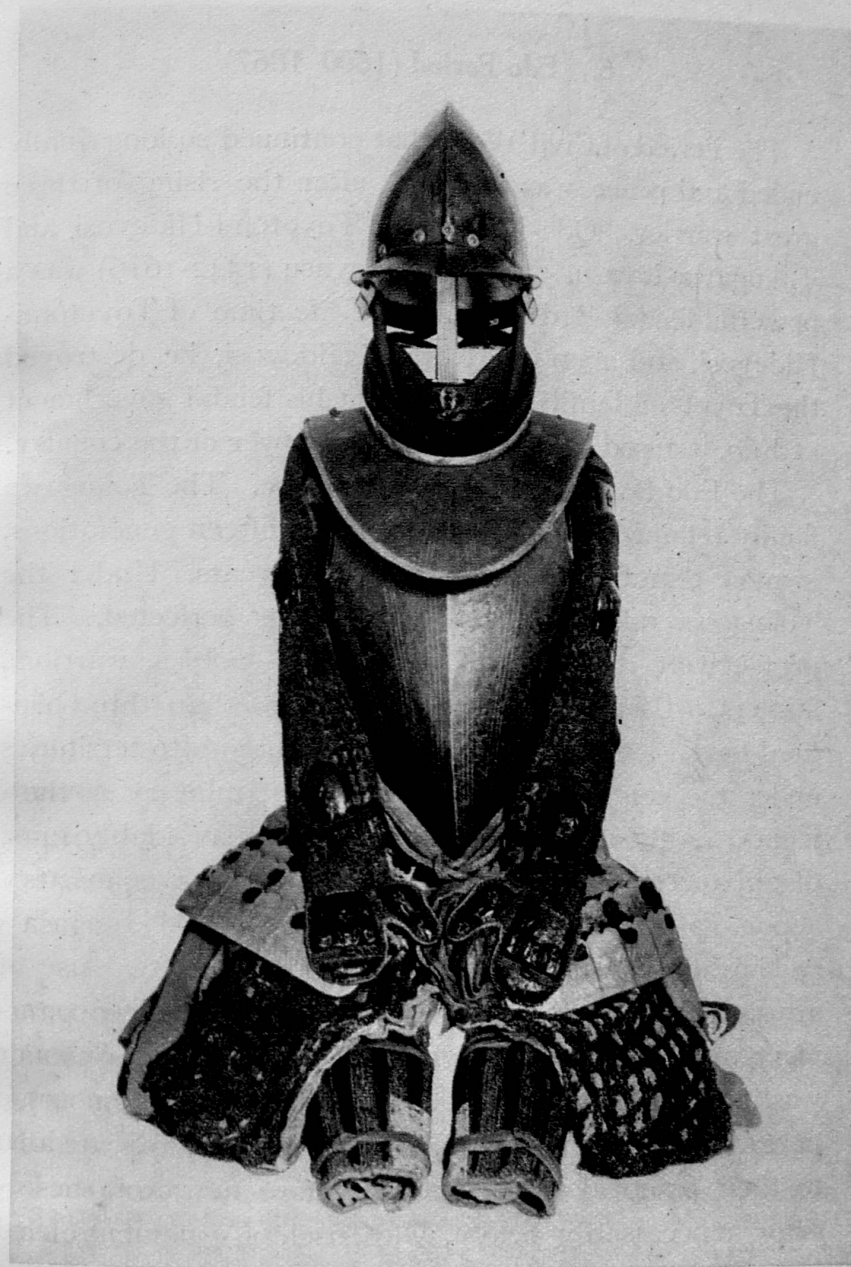


Zingasa, Yamagami Collection  
(17th cent.)

Asigaru-gusoku (foot-soldier's armour),  
Yamagami Collection (17th cent.)

surfaces were smooth enough to cause spears and gun bullets to graze off they were considered complete. They were called Zunari (head-shaped) and are similar to the battle helmets worn by soldiers in the World War, 1914-18. The soldiers of the lowest rank wore only simple hats of cow-hide or iron plate, which were called Zingasa (battle-hats).

Also in this period were brought to Japan European armour and firearms. This armour from Europe was greatly valued and named Nanban-gusoku (foreign armour), Nanban being the term used in olden days to indicate all things foreign. Tokugawa-Ieyasu wore one of these foreign armour in the battle of Sekigahara (1600), which was the greatest battle up to that time in the country. This is now preserved at the Tōsyō-gū Shrine, Nikkō.



Nanban-gusoku, worn by Tokugawa-Ieyasu, Tōsyō-gū Shrine, Nikkō  
(17th cent.)

## 6. Edo Period (1600-1867)

The Period of Civil Wars that continued so long finally ended and peace was restored, after the rising of three great warriors, Oda-Nobunaga, Toyotomi-Hideyosi and Tokugawa-Ieyasu. Tokugawa-Ieyasu (1542-1616) was a powerful feudal lord even in the life time of Toyotomi-Hideyosi, and upon the death of Hideyosi, he destroyed the Toyotomi family and, opening his feudal government at Edo, usurped the administrative power of the country.

The Edo Period is a long era of peace. The Tokugawa family retained its ruling position for fifteen generations, or more than two hundred and sixty years. Under the Tokugawa rule the feudal system was perfected. The people were divided into five classes—nobles, warriors, farmers, artisans and merchants; more than three hundred feudal lords partitioned the country into territories under the central rule of the Bakuhu (military government). Although at first there were unavoidably some disturbances, this period for the most part saw no military action.

Thus no opportunity was there for the actual use of arms, and armour was looked upon merely as an ornament to add dignity to warriors. Newly-made armour was in imitation of former specimens. Even when some new features were designed, little consideration was given to their practical value, and therefore new armour became unnecessarily heavy, with useless ornaments, and lacked good taste.

Then, as numerous feudal lords governed over different

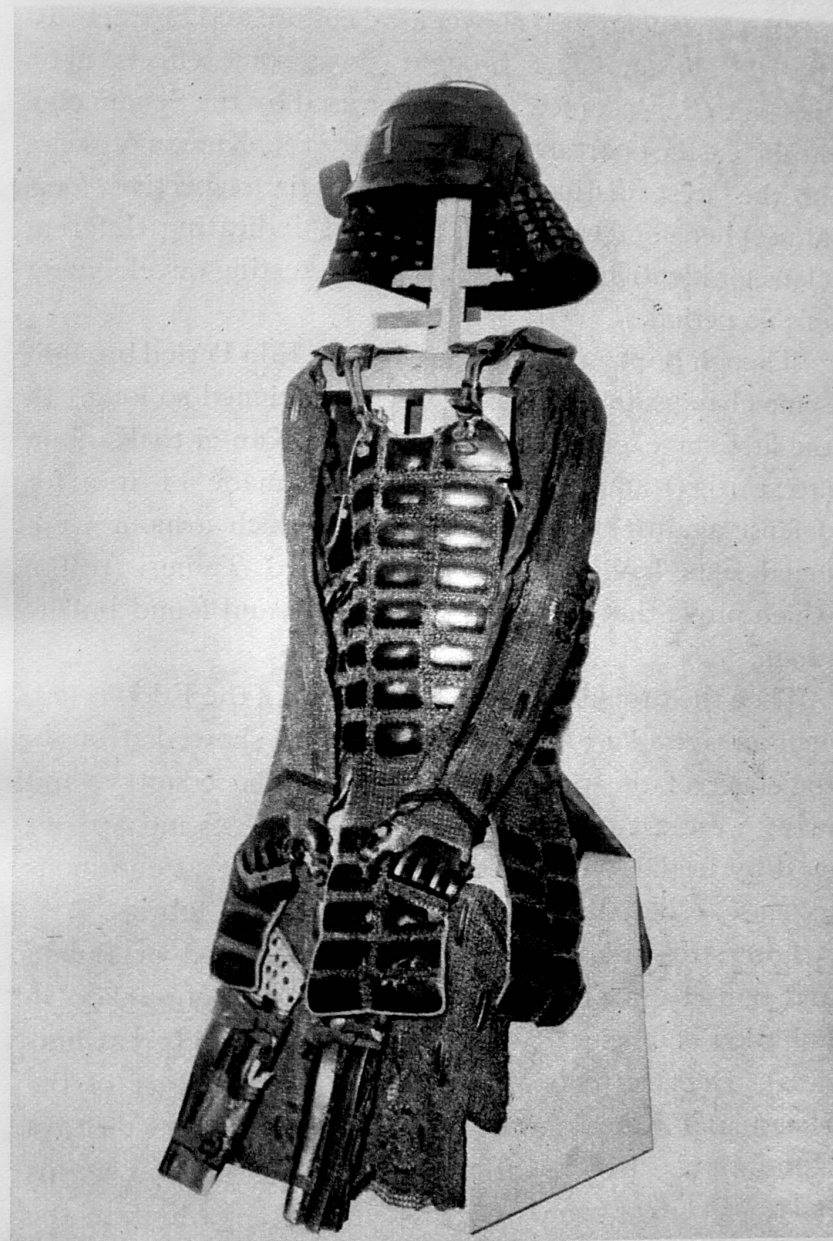


Upper Hosi-Kabuto with long Kuwagata, worn by Tokugawa Syōguns, Tōsyō-gū Shrine, Sizuoka (18th cent.): Dragon's head Kabuto, worn by Tokugawa Syōguns, Tōsyō-gū Shrine, Sizuoka (18-9th cent.)  
Below Dolphin Kabuto, Yūsyū-kan (17th cent.): Sōmen or an all covering iron mask, Yamagami Collection (17th cent.)





Tamesi-yoroi, worn by Tokugawa-Iemitsu, the third Shōgun, Tōshō-gū Shrine, Sizuoka (17th cent.)



Foot-soldier's armour made to be folded into a small package.  
Yūsyū-kan (17th cent.)

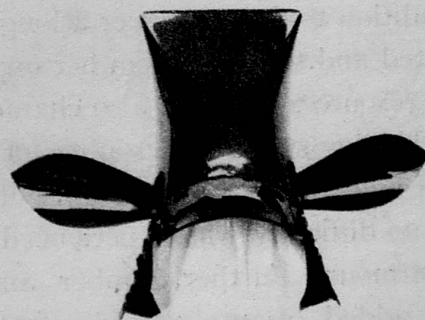
sections as mentioned above, local culture and characteristics developed. This brought about some effects upon armour. For instance, the armour used by the Sendai clan in the eastern part or those worn by the Kumamoto clan in the west distinctly reflected their respective local atmospheres. Also the use of marks indicating different clans for identification was a very interesting development of this period.

Though it was a peaceful period, the Edo Period brought some changes in armour because it continued so long. In the first stage of the period, or from Kan-ei to Kanbun (1624-1673) appeared armour partly made of iron for defense against gun bullets. Among such armour were found suits having bullet marks called Tamesi (tests), which prove that they had been tested and found bullet-proof.

Then the armour made in the middle of the Edo Period, or from Genroku to Kyōho (1688-1736) showed strongly the effect of the peaceful condition of the country, and many were art objects rather than arms. Some armour used by feudal lords particularly were made at enormous expense, especially in metal-work and dyed fabrics.

Later, toward the end of the Edo Period or Bunka and Bunsei era (1804-1829), appeared armour made in imitation of ancient types, especially Ōyoroi (great harness), Dōmaru (corselet), Haraate (belly-guard) of the Heian and Kamakura Periods, reflecting the spirit of restoration. But mostly they restored ancient forms only. In other words the tendency was to imitate the ancient in appearance, but compared with former armour it was technically much inferior. After the arrival of

Commodore Perry of the United States in 1853, Japan faced a serious crisis because of internal and external troubles, and also because there was danger of war at any moment. This condition demanded again practical and convenient armour, so that light armour made of lacquered cow-hide came to be commonly used. Soon, however, such armour became unnecessary with the Meiji Restoration (1868), and finally fell into disuse.



Sumizukin Kabuto, worn by Tokugawa-Hidetada,  
the second Syōgun, Tōsyō-gū Shrine,  
Sizuoka (17th cent.)



## II CHARACTERISTICS OF JAPANESE ARMOUR

The factors that characterized Japanese armour are geographical, historical and racial.

### I. Geographical Factors

Japan is an island country located near the eastern coast of the Asiatic Continent, and she has the islands of Iki and Tusima to serve her as stepping stones to the Korean Peninsula. She was thus in a position to absorb the superior culture and civilization developed on the continent. At the same time the country was in a very favourable condition to develop, over a long period, what she had imported and to make them her own.

The natural resources of Japan also characterized Japanese armour. Having sufficient resources of iron, copper, gold, and other metals, as well as cattle, horses, deer and other animals, no difficulty was experienced in obtaining materials for armour. Further, lumber and bamboo of good quality added many notable features. Some materials such as horse hair, wool and shark skins were obtained from foreign countries, but various kinds of domestic materials were mostly used to develop special features of Japanese armour.

The use of lacquer is a notable characteristic of Japanese armour. The climate of Japan is damp, and metals rust easily. At first, therefore, lacquer was used on

armour to prevent the corrosion of metal parts, but it also resulted in increasing the beauty and durability of armour.

### 2. Historical Factors

Every period of Japanese history had its wars as in other countries. In remote ages there were wars against tribes that previously inhabited the land, and even after the unification of the country under the rule of the Imperial Family, there soon appeared Busi or warriors, and there are records of battles fought in all parts of the country. Wars of the Japanese people differed from those of foreign peoples in that they were mostly conflicts among the same race, and until quite recently wars with other races were very few. Thus, whatever wars might rage in the country, the Emperor has always reigned over the people and country since the very beginning. The moral idea of warriors developed under this Imperial reign found its apogee in the conception and form of Busidō. Busi had a culture which characterized Japanese armour by making it strong and beautiful at the same time. (As for particular wars which had contributed toward the development of the Japanese armour, mention has already been given in the first chapter.)

### 3. Racial Factors

The Japanese race has ever succeeded since ancient days in absorbing foreign civilization, digesting it and blending it with native culture in order to build up a higher

state of civilization. This development is seen even in the evolution of armour. For instance, the native armour was generally plate armour, but the people received scale armour from the continent, and adopting its best points developed magnificent scale armour that is far superior to the continental type in beauty and durability. In modern times, the people also adopted European types of armour and made them their own.

The sensitiveness of the people to beauty that has been their strong characteristics since ancient times is seen in their ancient arts and literature. It is also seen in the artistic craftsmanship shown in the metal works, castings, embroidery, leather dyeing and other works connected with armour.

Profound love of beauty and bravery are also manifested in armour-making. Aggressiveness in combat was valued highly, and warriors were willing to sacrifice defensive value in developing the offensive quality of armour. The manufacture of armour with many open spaces proves this, and in the days of bows and arrows, the protection of the right hand and arm was entirely neglected.

The warrior, moreover, respecting the family name and personal honour, desired to make battle actions clear and distinct to both foe and friend. Thus they contrived to make the colours and designs of armour distinctly individual and different as in Europe of the middle ages.

The Japanese sought to gain military good fortune by divine guidance. This pious sentiment was manifested in armour. Busi named their armour after the Kami or

Buddha they believed in to seek their protection.



Sida-no-maedate or a fern-shaped crest,  
Tōsyō-gū Shrine, Sizuoka  
(17th cent.)



### III CONSTRUCTION OF JAPANESE ARMOUR

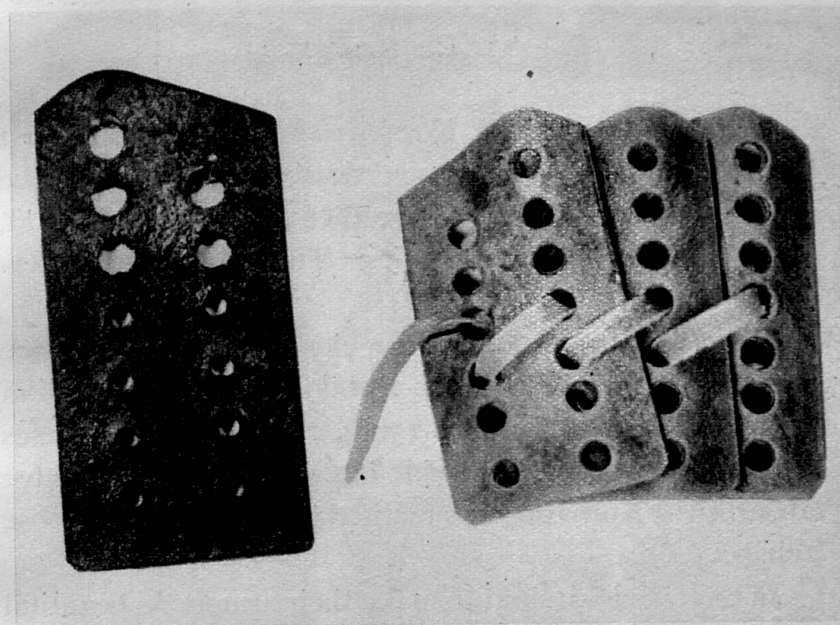
The important parts of the Japanese armour are the following :

1. Kozane (small scales); 2. Odosige (lacing braid); 3. Kanagumawari (metal parts); 4. Kanamono (metal accessories); 5. Kawadokoro (leather parts); 6. Odokoro (cord parts); 7. Iezi (fabric parts); 8. Itadokoro (iron plates); 9. Kusari (chain mail).

#### I. Kozane (small scales)

Kozane is one of the most important parts of armour. Originally small oblong scales were used. They are put together like scales of fish to form the main parts of the armour. They are almost all of cow-hide or iron; in some either cow-hide or iron is used exclusively while in others both cow-hide and iron are used. The manner in which the scales are put together again differs according to the periods in which armour was made. In the later Heian Period (12th century) when the battles of the Minamoto and Taira clans were fought, the scales were largest ( $1 \times 2\frac{1}{2}$  inches) and very loosely joined. But in the later Muromachi Period (end of the 15th century), extremely narrow scales ( $\frac{1}{3} \times 2\frac{1}{8}$  inches) were used.

The holes bored in the scales also varied in number. Generally, thirteen holes are made in two rows, and of the thirteen the lower eight holes are used for joining scales



Scales

horizontally, and the upper five holes, which are slightly larger in diameter than others, are for joining them vertically. This joining or lacing of Kozane is called Odosi. Kozane is generally black-lacquered, but since the middle of the Muromachi Period (15th century) some have been painted gold, silver, or red.

There are two methods of painting the Kozane. The first is by painting each Kozane before joining them. The second is that of painting them after they have been joined. In the 16th century which is called the Period of Civil Wars, some armour was made of large boards, each of which was made to look like small scales joined together. The toughness of the armour depended on the strength of its Kozane, and all armour-makers did their best to produce the best and strongest Kozane, for on the quality of the Kozane depended their reputation.



## 2. Odosige (lacing braid)

As above mentioned Kozane (small scales) are first joined horizontally and then vertically. As they must be made flexible, they are put together with a soft silk braid, strips of leather thong or fabrics. There are many different ways of lacing Kozane.

The basic rule is to lace them closely to leave no space open. This method is called *Kebiki* (close lacing). From the Muromati Period (1392-1568), they were sometimes laced with two braid at wide intervals in order to save labour and materials. This method is called *Sugake* (loose lacing).

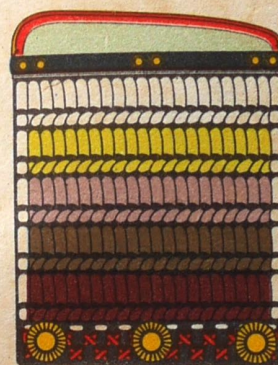
As the people desired to make their armour as beautiful as possible, they dyed the materials for Kozane lacing into very beautiful colours with vegetable dyes obtained from the flowers stems and roots of various plants. Braid of one colour or many different colours is used in joining Kozane, producing very beautiful effects. The colours and designs had their fashions in different periods and localities. The lacing is named according to materials, colours and designs. For instance, *Hi-odosi* (scarlet lacing) means armour laced with scarlet braid or leather thongs.

The various kinds of armour the names of which are derived from colours are :

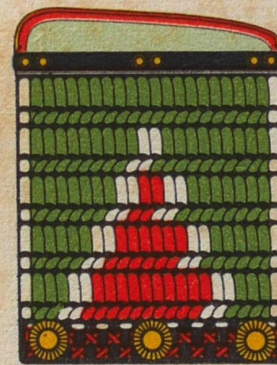
*Hi-odosi* (scarlet lacing), *Kurenai-odosi* (crimson lacing), *Aka-odosi* (red lacing)—red series.

*Murasaki-odosi* (purple lacing)

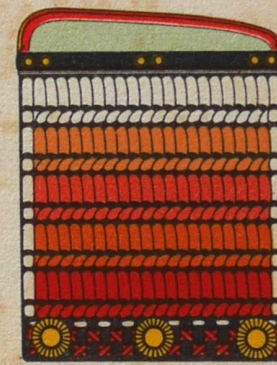
*Kurokawa-odosi* (black leather-thong lacing)—thongs



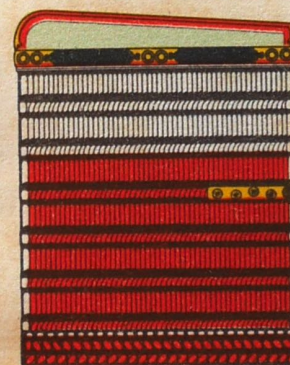
Murasaki-susogo



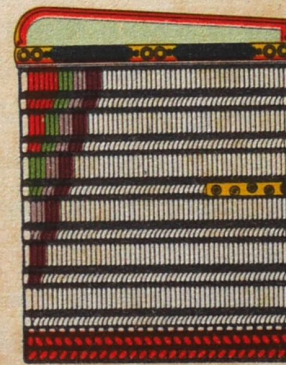
Omodaka-odosi



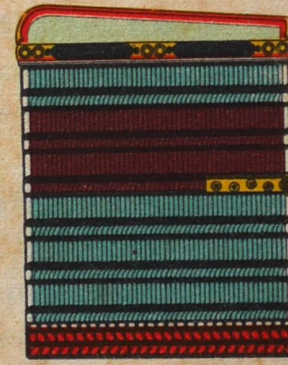
Hazi-nioi



Watasiro



Unohana-tumadori



Asagi-kosidori



Mongara-odosi



Iroiro-odosi



Iroiro-odosi



are of chamois-leather dyed in deep indigo.

*Kon-ito-odosi* (blue lacing)—braid is dyed deep with indigo dye.

*Asagi-odosi* (light blue lacing)—braid or fabric is dyed lightly in indigo.

*Ki-ito-odosi* (yellow lacing)

*Kutibairo-karaaya-odosi* (rotted leaf colour Chinese twill lacing)

*Tya-ito-odosi* (light brown lacing)

*Husubekawa-odosi* (smoked leather-thong lacing)—chamois-leather thong is smoked over straw or pine needle fire and turned to light brown colour.

*Iroiro-odosi* (multi-colour lacing)—laced with silk braid or leather thongs of more than two colours.

From colours of flowers :

*Unohana-odosi* (Deutzia scabra blossom lacing—white)

*Huzi-odosi* (wistaria lacing—pale violet)

*Kōbai-odosi* (pink plum-blossom lacing—deep pink)

*Sakura-odosi* (cherry-blossom lacing—pink)

From colours of the nobles' costume :

*Nioi* (graded one colour lacing)

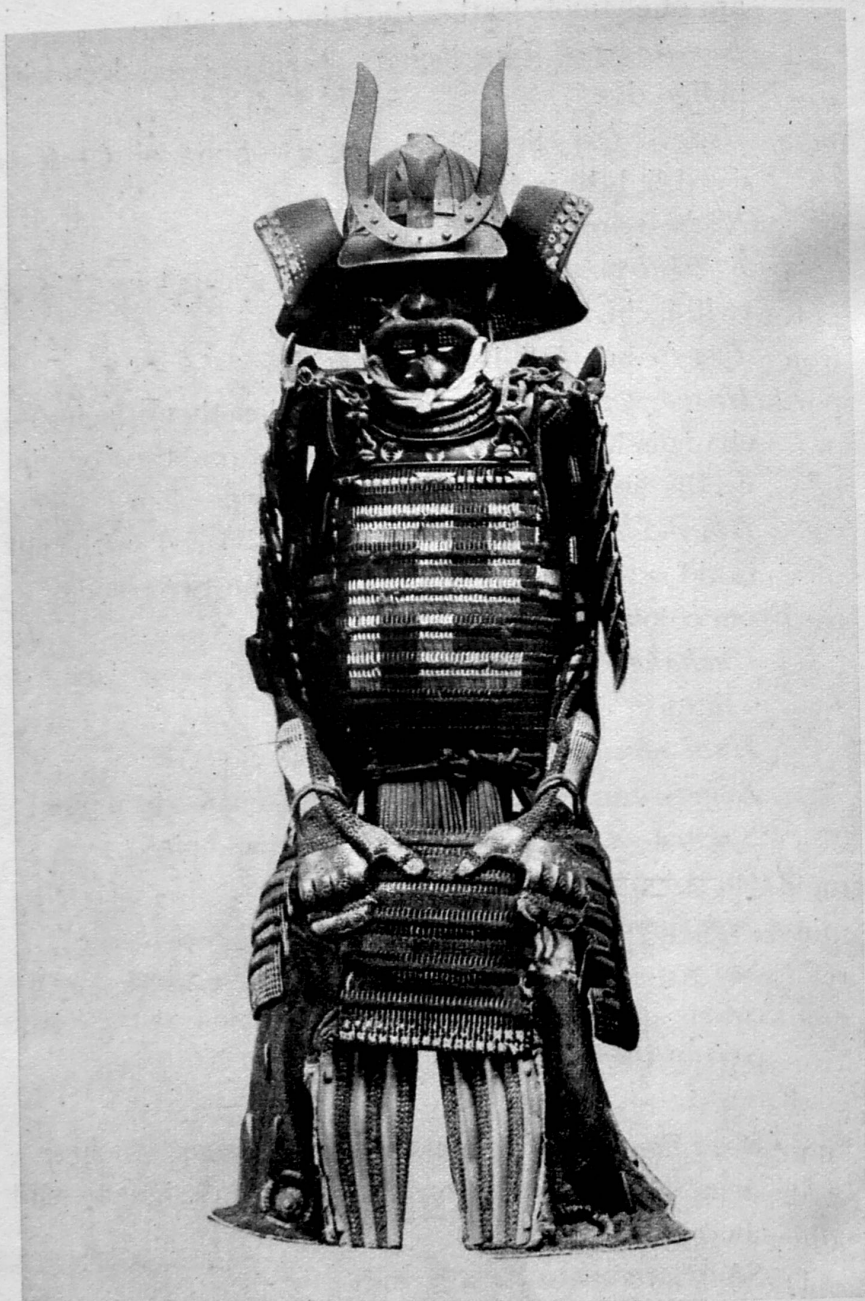
*Susogo* (graded one colour lacing)—always with colour gradation of the deepest shade at the lower part of the armour.

From the shapes of things :

*Kozakura-odosi* (small cherry-blossoms lacing)—laced with leather thongs dyed with a design of small cherry-blossoms.

*Sinakawa-odosi* (fern lacing)

*Omodaka-odosi* (water-plantain lacing)



Mongara-odosi, Yūsyū-kan (17th cent.)

• *Kasidori-odosi* (jay-bird's feather lacing)

There are also some named after family crests (*Mongara-odosi*), colour combinations (*Watasiro-odosi*, *Tumadori-odosi*) and other features of armour.

### 3. Kanagumawari (metal parts)

Kanagumawari is the general term used to indicate all iron parts except Kozane (small scales), the most important part. Iron parts are mostly covered with chamois or tanned horse-leather on both sides, and their edges are bordered with narrow gold-plated copper strips to protect them against sharp contact with hard objects. They come in various shapes and they are given names according to their uses and also the positions where they are used.

### 4. Kanamono (metal accessories)

This means metal accessories used for practical or ornamental purposes. The main material is copper which is mostly gold- or silver-plated. For low-grade armour, unrefined copper is used. In the Edo days, Syakudō or a gold-copper alloy was fashionably used on high-grade armour. It has beautiful black lustre.

The main items included in Kanamono are rivets for joining pieces, borders for iron plates, rings for attaching cords, Kohaze or clasps for fastening two cords and metal edges for purely ornamental purposes.

The design most widely used on Kanamono is the flower of chrysanthemum, which is the symbol of long life in





Specimens of patterned leather

China and is regarded as the noblest of flowers and adopted as the Imperial emblem in Japan. From the end of the Kamakura Period (1185-1392), family crests were used as already explained. Also since the Kamakura Period, as the art of engraving progressed, beautiful relief or openwork engraving has come to be carved on such metal accessories.

#### 5. Kawadokoro (leather parts)

Kawadokoro is the leather part which serves both practical and ornamental purposes. Some leathers are tanned by burning straw and pine-needles or coloured with soot, and others are dyed with vegetable dyes. Some are of plain colours while others have printed

designs. The design theme most commonly used in the ancient Heian Period (794-1185) is that of lions. In the Kamakura Period were largely used the designs of Acara and his two attendants. Syōbugawa (iris stencilled leather), dyed in indigo and having a design of iris flowers, was also very popular.

#### 6. Odokoro (cord parts)

Odokoro are the cords used for fastening separate parts or sometimes simply as ornaments. For cords plaited leather is also used, but silken cords are most common.

#### 7. Iezi (fabric parts)

Iezi is a general term to indicate all fabrics used in making a suit of armour. Fabrics are always used for Kote (sleeves) and Hizayoroi (thigh protectors), and also Suncate (greaves) of later periods. In some cases different fabrics are used for the surface and the lining, and strong hemp cloths are placed between them. For the surface fabric, hemp cloths were used in old days, but in the Edo Period (1600-1867) brocades, gold brocades, damasks and other high-grade fabrics came to be used. At first such rich materials were brought from China, but later superior domestic goods came to be produced.

#### 8. Itadokoro (iron plates)

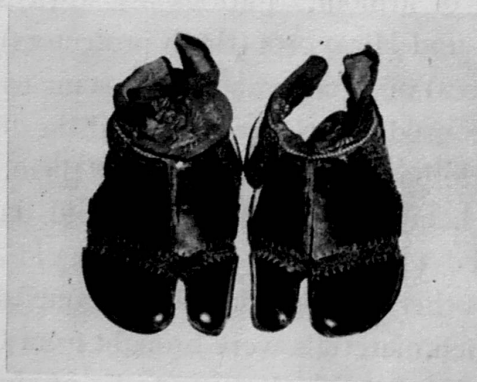
This includes all iron plates used. Many changes were made in iron plates. In old days, iron plates were

lacquered to prevent corrosion. But in the Edo days unlacquered iron plates were often used for their original lustre and sometimes their surfaces were ornamented with engravings, hammered work, inlaid and wrought work.

#### 9. Kusari (chain mail)

The above-mentioned Iezi part has often metal chain mail. Formerly they were all made of iron, but brass mail appeared in the Edo Period.

The old chain mail of Japan had round and oval links alternately, but in the Period of Civil Wars, chains of round links only or of round links made of flat rods and others made elaborately in various new forms were used. These are called Nanban-kusari (foreign chain mail).



Kōgake, to be worn under the straw saddle  
Yamagami Collection  
(17th cent.)

## IV ARMOUR-MAKING AND ARMOUR-MAKERS

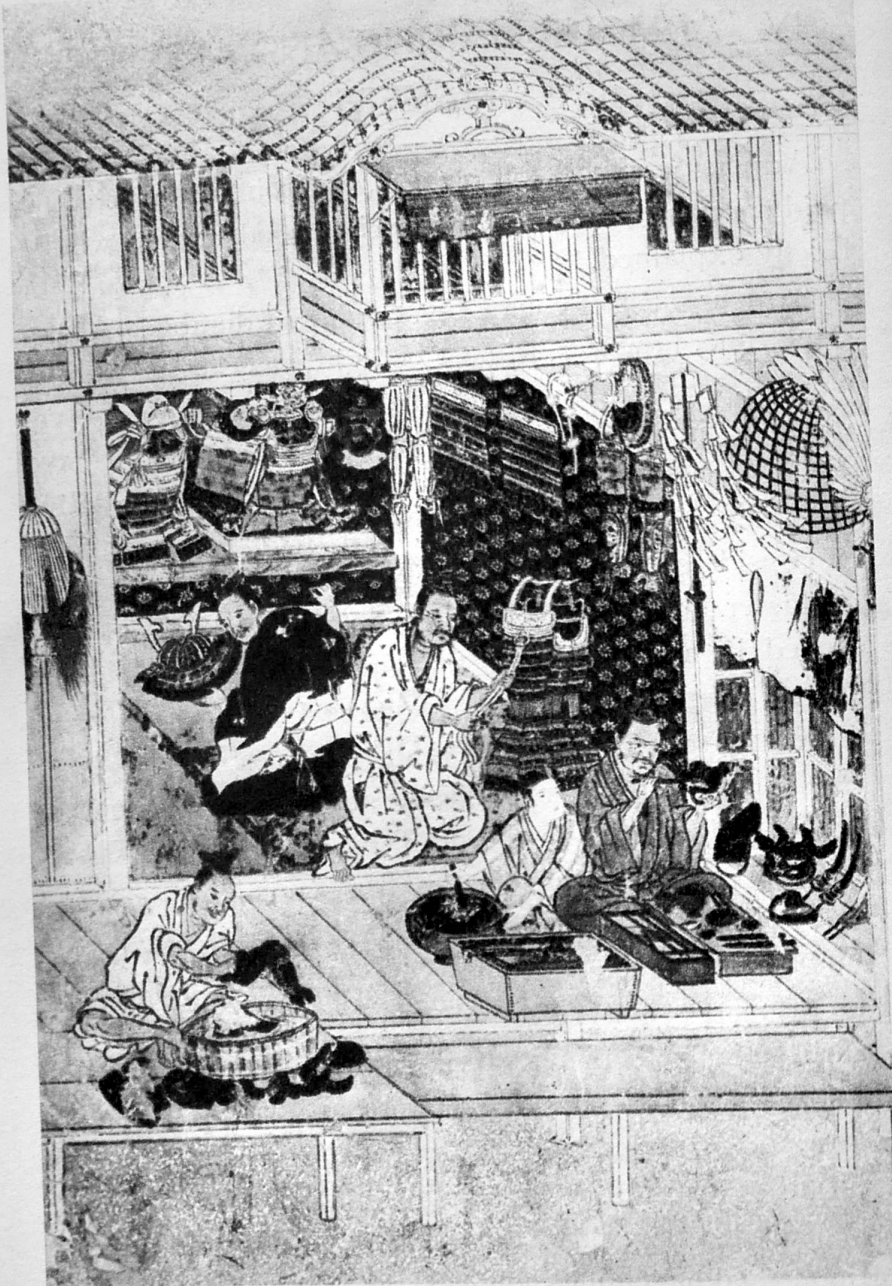
Armour was made by experts, and points to which they paid special attention in producing good armour will be briefly explained.

Armour must of course be strong and durable. At the same time, however, it must be light, easy to put on and take off, and also convenient to carry about and preserve. It is also important that it must be beautiful and have dignity. Further, it must fit the wearer's body for active movements on the battle-field. All these points have to be considered in making an armour.

Master armour-makers overcame difficulties and succeeded in making armour that fulfilled all these requirements. Armour-makers are mentioned in the documents before 1,200 A.D., but individual names are not given. The makers of those magnificent specimens of armour of the time of the Minamoto and Taira war and the Kamakura Period (1185-1392) are quite unknown.

It is since the later Muromachi Period (1392-1568) that the name of armour-makers has become known. Among the armours preserved today there are some of this period bearing the makers' engraved names. The most famous among such names are the Haruta and Iwai families of Nara, the Myōtin school that spread from Kyōto to Kantō and other districts, and the Saotome family of Kantō that was founded by a pupil of Myōtin. Most of these famous armour-making families followed the profession generation after generation.





Armour-maker's atelier in mediaeval Japan, from an old *genre* picture kept at the Kita-in Temple, Saitama Prefecture (17th cent.)



Armour-makers of today (the Myōtins)

In the Myōtin family there was one named Myōtin-Munesuke during the Genroku era (1688-1704) who was particularly successful in bringing fame to the family. Since then feudal lords throughout the country sent their own armour-makers to Edo (the present Tōkyō) and made them learn the finer art of armour-making from the Myōtin family. Thus the branches of the Myōtin school of armour-making were founded all over the country.

In the Edo Period (1600-1867), specialized branches of armour-manufacturing came into existence. The Myōtin family mainly specialized in smith work; lacing and tailoring were undertaken by Iwai and Haruta families.

With the Meizi Restoration (1868) armour ceased to be used and became a mere curio. Consequently, makers of armour have had difficulty in obtaining a livelihood, and

most of them were forced to change their occupation. But, since the end of the Meizi era, there has risen a new demand for the making of imitation armour or for repairing old armour, for armour came to be prized as an article of fine art. Because of this demand, Myōtin-Muneyosi (1882- ), descendant of the famous Myōtin family, and his son Muneyuki (1917- ) find it possible to engage in the same occupation as their fathers, and have produced many masterpieces. One of them, the Ōyoroi presented to the Emperor of Manchoukuo, is shown in the frontispiece.

## APPENDIX—I Guide for Tourists—Where Good Armour May Be Seen

For the convenience of foreign visitors to Japan who may desire to see old Japanese armour, places where there are preserved representative specimens are mentioned here.

### Kantō District :

#### **Tōkyō Imperial Museum** (Ueno Park, Tōkyō City)

A large collection of superior armour of the country ; the largest number of excavated armour of ancient times.

#### **Yūsyū-kan** (in the compounds of the Yasukuni-zinsya Shrine, Kudan, Tōkyō City)

The largest museum of arms in Japan.

#### **Mitake-zinsya Shrine** (Tōkyō Prefecture)

Two Ōyoroi of the later Heian Period and the Kamakura Period.

#### **Tōsyō-gū Shrine** (Nikkō)

The Nanban-gusoku (foreign armour) used by Tokugawa Ieyasu is exhibited in the Treasure Museum.

### North-Eastern District :

#### **Tutukowake-zinsya Shrine** (near Sirakawa, Hukusima Prefecture)

There are two shrines and at one are preserved fragments of a gorgeous Ōyoroi of the Kamakura Period and at the other one Dōmaru of the later Kamakura Period.

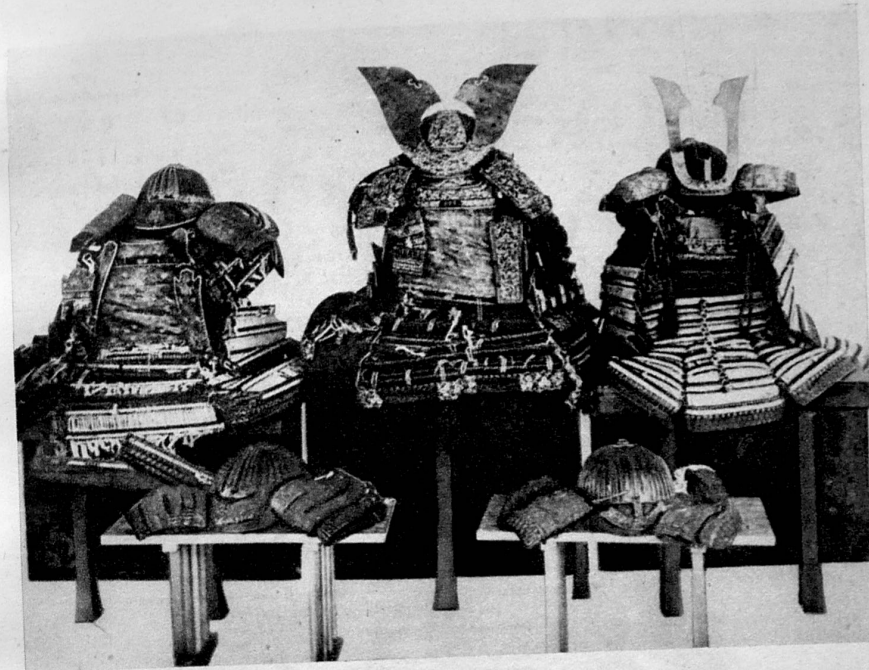
#### **Kusibiki Hatiman-gū Shrine** (near Hatinohe City, Aomori Prefecture)

There are three Ōyoroi of the later Kamakura Period. One of them in particular is a superior work of magnificent beauty that compares well with one at the Kasuga-zinsya Shrine, Nara. Also there are one Dōmaru and one Kabuto of the





Murasaki-sugake-odosi Haramaki (iron), said to have been worn by  
Kusunoki-Masasige, Yūsyū-kan (14th cent.)



Suits of armour kept at the Kusibiki Hatiman-gū Shrine

Muromati Period.

Uesugi-zinsya Shrine (Yonezawa City, Yamagata Prefecture)

One Haramaki of the Muromati Period.

(Also in the Sōma district on the east coast of Hukusima Prefecture, there is held since ancient times a special festival called Nomaoui—wild-horse gathering. Every year on July 11 and 12, about one thousand armoured warriors on horseback participate in the festival.)

#### Central District :

Tōsyō-gū Shrine (Sizuoka City)

At the Shrine Museum are shown thirty suits of armour worn by the fifteen Tokugawa Syōguns, from Ieyasu down to the last.

Tokugawa Art Museum (Nagoya City)

Mainly armour from the Period of Civil Wars to the Edo Period, and particularly armour worn by Toyotomi-Hideyoshi,



Siro-ito-odosi Wataaka Dōmaru, Kusibiki Hatiman-gū Shrine



A scene of Nomaai (wild-horse gathering), Hukusima Prefecture

Katō-Kiyomasa, Tokugawa-Ieyasu and other Tokugawa Syōguns.

**Sanage-zinsya Shrine** (Aiti Prefecture)

One Ōyoroī of the Heian Period, discovered in 1931 by the author.

**Seisui-zi Temple** (Nagano Prefecture)

One iron Kuwagata of the Heian Period.

**Tada-zinsya Shrine** (Isikawa Prefecture)

Kabuto, Ōsode, Suneate and others of the Muromachi Period.

#### Kinki District :

**Kyōto Museum** (Kyōto City)

Many specimens of armour of Kyōto and neighbourhood.

**Zingū-tyōkokan of the Daizingū of Ise** (Uzi-Yamada City)

Many suits of armour of various periods.

**Kasuga-zinsya Shrine** (Nara City)

Two Ōyoroī of the later Kamakura Period, one of which com-



pares well in beauty and magnificence with one at the Kusbiki Hatiman-gū Shrine of Aomori Prefecture; one Dōmaru presented by Kusunoki-Masasige of the later Kamakura Period; Dōmaru, Hōate, Suneate and others of the Muromati Period.

**Yosimizu-zinsya Shrine** (Mt. Yosino, Nara Prefecture)

One Haramaki of the Muromati Period.

**Kada-zinsya Shrine** (Wakayama Prefecture)

One beautiful Hosi-Kabuto (helmet with tack-nod) of the later Kamakura Period.

**Kansin-zi Temple** (Ōsaka Prefecture)

One Haramaki of the Muromati Period.

**Kongō-zi Temple** (Ōsaka Prefecture)

Many Haramaki and some Hizayoroi of the Muromati Period.

**Minatogawa-zinsya Shrine** (Kōbe City)

One Dōmaru and one Haramaki of the later Muromati Period.

**Taizan-zi Temple** (suburb of Kōbe City)

Two Haramaki, Kabuto, Hizayoroi and others of the Muromati Period.

#### Tyūgoku District :

**Itukusima-zinsya Shrine** (Miyazima, Hiroshima Prefecture)

Four Ōyoroi including two of the later Heian Period, one of the later Kamakura Period and one of the end of the Muromati Period; one Dōmaru of the end of the Kamakura Period; many suits of armour of the Edo Period. A part of the collection is displayed at the Treasure Museum of the shrine.

**Matugasaki-zinsya Shrine** (Yamaguti Prefecture)

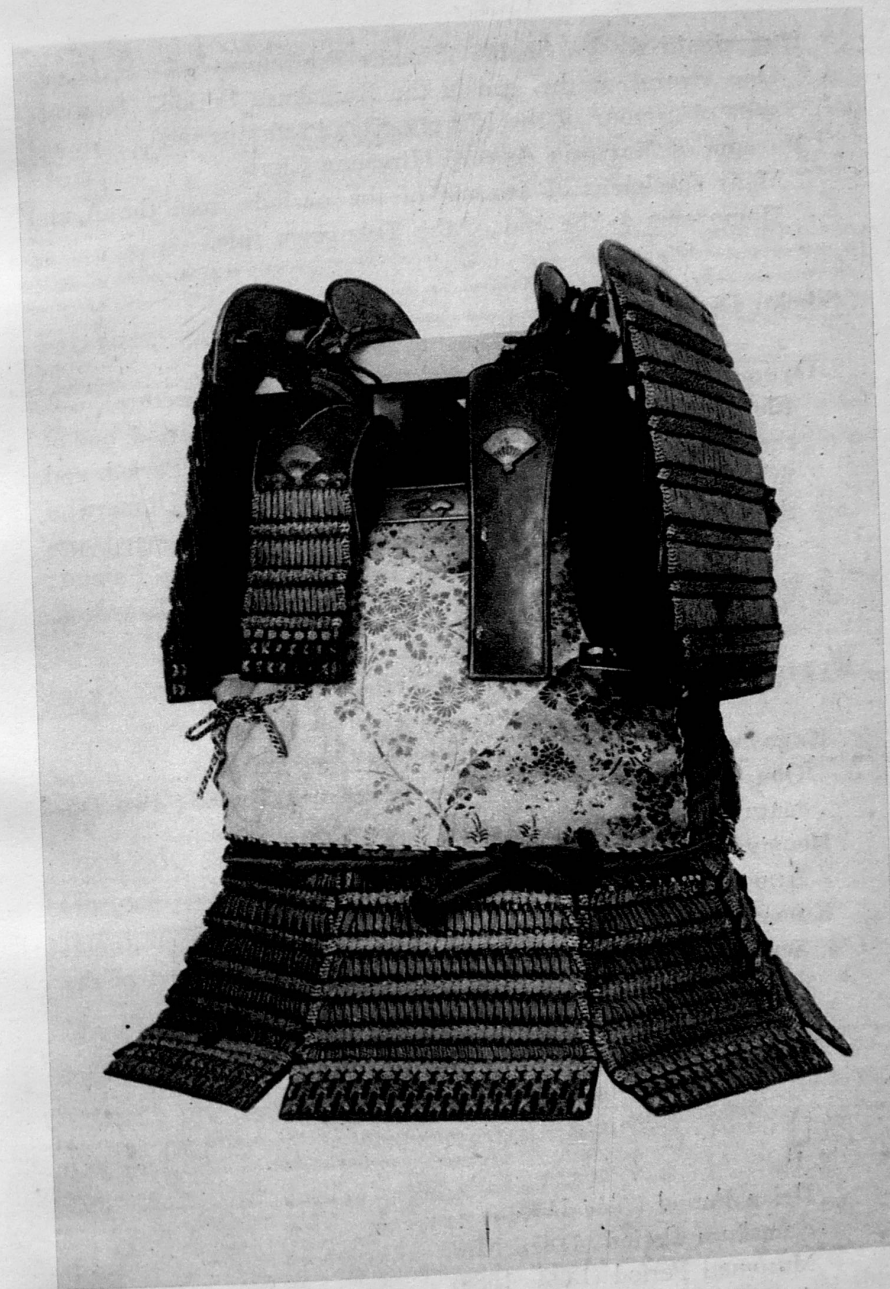
Three Ōyoroi, one of the Kamakura Period and two of the early Muromati Period; a pair and a half of Suneate of the Muromati Period.

**Uedera Hatiman-gū Shrine** (Okayama Prefecture)

One Ōyoroi of the end of the Kamakura Period.

**Izumo-taisya Shrine** (Simane Prefecture)

One Ōyoroi of the Muromati Period; several suits of armour of the Edo Period.



Aka-ito-odosi Ōyoroi (exceptional type), said to have been worn by Minamoto-no-Yositune, Ōyamazumi-zinsya Shrine (11th cent.)

**Hinomisaki-zinsya Shrine** (Simane Prefecture)

One Ōyoroī of the end of the Kamakura Period. Several suits of armour of the Muromati and later periods.

**Museum of Marquis Asano** (Hirosima City)

Many specimens of armour of the periods from the Azuti Momoyama to the end of the Tokugawa rule.

**Sikoku District :**

**Ōyamazumi-zinsya Shrine** (Ōmisima, Ehime Prefecture)

Eleven Ōyoroī, two of the middle of the Heian Period, one of the later Heian Period, three of the Kamakura Period and five of the later Kamakura Period; twenty-five Dōmaru of the Kamakura, Muromati and other periods; sixteen Haramaki of the Muromati and other periods; eleven Kabuto; eight pairs of Ōsode; three large Kuwagata; one Hizayoroī.

**Kyūsyū District :**

**Kagosima-zinsya Shrine** (Kagosima City)

One Ōyoroī of the end of the Kamakura Period; two Dōmaru of the later Muromati Period.

**Honmyō-zi Temple** (Kumamoto City)

Armour of the Azuti-Momoyama Period.

**Kumamoto Castle** (Kumamoto City)

Several suits of armour and arms exhibited in a part of the castle.

**N. B.**

Heian Period (794—1185)

Kamakura Period (1185—1392)

Muromati Period (1392—1568)

Azuti-Momoyama Period (1568—1600)

Edo Period (1600—1867)

**APPENDIX—II GLOSSARY**

Dōmaru

a corselet (a name which indicates the type of armour).

Ettyū-suneate

greaves with metal strips.

Gesan

modern tassets.

Hanpō

an iron mask, covering cheeks.

Haraate

a belly-guard (a name which indicates the type of armour).

Haramaki

a simple corselet (a name which indicates the type of armour).

Hatimanza

lit., "the seat of the God of Hatiman";

a hole at the top of the helmet bowl.

It was believed the God of War dwelled in the hole.

Hatumuri

a half-face iron mask, covering brow and cheeks.

Hirosode

wide shoulder protectors.

Hisinui

an ornamental lacing part.

Hizayoroī

thigh protectors.

Hōate

an iron mask, covering cheeks.

Hosi

the head of a rivet.

Hotokedō

a plastron shaped after the breast of the image of Buddha.

Hukigaesi

lit., "blown back": the front edges of the nape protector are turned back, as if blown back.

Iezi

fabric parts.

Imuke-no-kusazuri

the tasset put on the left side. At the time when bow-and-arrow fighting was



Imuke-no-sode	prevalent, warriors would expose their left sides to the enemy, and therefore the tasset and shoulder protector on the left were made specially strong.
Itahaidate	the shoulder protector put on the left shoulder (see above).
Itadokoro	plated thigh protectors.
Ita-yoroi	iron parts.
Kabuto	plate armour
Kabuto-no-hati	a helmet.
Kabuto-no-o	a helmet bowl.
Kabuto-no-wakidate	helmet cords.
Kamuri-no-ita	a kind of a crest inserted at both sides of a helmet.
Kanagumawari	the top plate of shoulder protector.
Kanamono	metal parts.
Kebiki	metal accessories.
Kōmorizuke	close lacing.
Kote	the joining part of a side tasset.
Kozane	sleeves.
Kusari	small scales.
Kusazuri	chain mail.
Kuwagata	tassets.
Kyūbi-no-ita	antlers.
	lit., "a board shaped like a pigeon's tail": a piece hanging at the left side of the breast-plate to protect the open space between the breast-plate and the arm. (Cf. p. 16)
Maekusazuri	a front tasset.
Mabisasi	a visor.
Mimiito	every scaled part of armour was laced with beautifully patterned leather thongs

## Mizunomikan

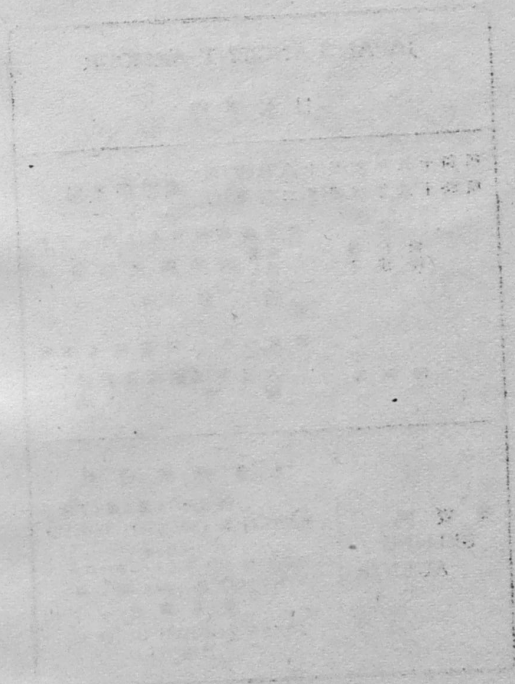
Munaita  
 Nanban-gusoku  
 Nanban-kusari  
 Nawame  
 Nodowa  
 Odokoro  
 Odosi  
 Odosige  
 Ōsode  
 Ōyoroi  
  
 Sane  
 Sane-yoroi  
 Sendan-no-ita

## Sikoro

Sinobi-no-o  
 Sinodare

or silk braid at the edge, and these leather thongs and silk braid were called Mimiito (lit., "edge-string").  
 a loop attached to both shoulder protectors. The shoulder protectors are tied with a string through the loops at the back to prevent the shoulder protectors from hanging down when the wearer crouches. the top plate on the breast of a corselet.  
 foreign armour.  
 foreign chain mail.  
 a lacing part.  
 a gorget.  
 cord parts.  
 lacing.  
 lacing braid.  
 big shoulder protectors.  
 great harness (a name which indicates the type of armour).  
 scales.  
 scale armour.  
 lit., "a board of a Chinese bead-tree":  
 a piece hanging at the right side of the breast-plate to protect the open space between the breast-plate and the arm.  
 (Cf. p. 16)  
 a nape protector attached to a helmet.  
 One will find something like it on the lobster-tail helmet of the 16th and 17th centuries in Europe.  
 helmet cords.  
 a narrow metal strip for ornament, overlaid on the fore part of a helmet bowl.

Sinogote	sleeves with metal strips.
Sita-haramaki	lit., "under belly armour": under mail (a name which indicates the type of armour).
Situkesode	modern shoulder protectors attached to sleeves.
Sode	shoulder protectors.
Suga	a neck protector attached to an iron mask.
Sugake	loose lacing.
Suneate	greaves.
Susokanamono	an ornamental metal part of the tasset.
Syōzi-no-ita	lit., "a board of screen": a guard for the neck and shoulders.
Tekō	part of a sleeve covering the back of the hand.
Tubosode	long shoulder protectors.
Turubasiri	a smooth-surfaced plastron of a corselet
Uname	a lacing part.
Uwa-haramaki	lit., "upper belly armour": corselet (a name which indicates the type of armour).
Watagami	shoulder bridges, holding the breast-plate and the back-plate of a corselet.
Yoroi	the generic term for armour.
Yoroihitatare	an armour dress.
Yurugi-no-ito	joining parts of modern tassets, made flexible.
Zingasa	a battle-hat.
Zunari (-no-kabuto)	a head-shaped helmet.





JAPAN'S ANCIENT ARMOUR

日本甲冑

昭和十五年四月十八日印刷  
昭和十五年四月廿二日發行

國際觀光局

發行兼  
印刷者

東京市麹町區丸ノ内一丁目

財團法人國際觀光協會

宮部幸三

東京市牛込區櫻町七番地

印刷所

大日本印刷株式會社  
櫻町工場

發賣所  
SELLING  
AGENTS

丸善株式會社

東京市日本橋區通二丁目  
MARUZEN CO. LTD., TOKYO

ジャパン・ツーリスト・ビューロー  
(日本旅行協會)  
東京驛内

JAPAN TOURIST BUREAU  
TOKYO

定價金五拾錢





PRINTED IN JAPAN  
IMPRIMÉ AU JAPON